

Haviland China

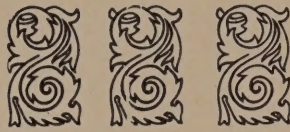
is stamped:

Haviland
France

Additional stamp on decorated china :

Haviland & Co
Limoges

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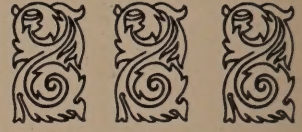


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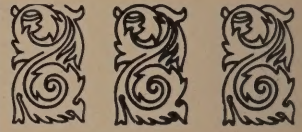


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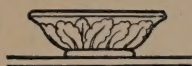
THEODORE HAVILAND

La Porcelaine Theodore Haviland

LIMOGEES, FRANCE

THEODORE HAVILAND & CIE

25 MURRAY STREET, NEW YORK CITY



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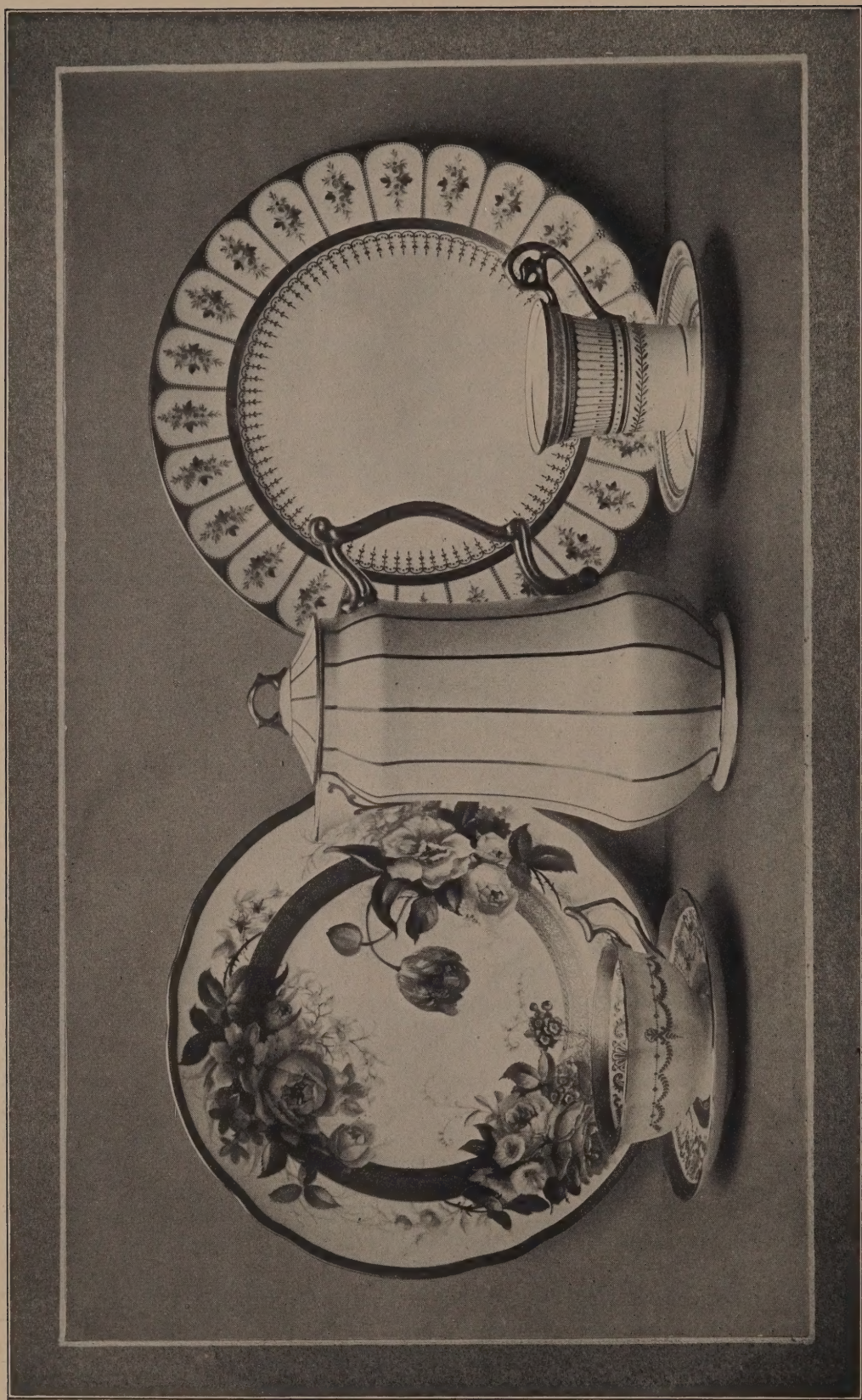
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CAULDRON IS CALCULATED TO SATISFY EVERY TASTE FOR THERE ARE GORGEOUS WORKS
OF ART SIGNED BY FAMOUS ARTISTS AS WELL AS SIMPLE TREATMENTS OF DAINTY DESIGN

PHOTOGRAPHED SPECIALLY FOR
POTTERY AND GLASS

COURTESY OF
EDWARD BOOTE

POTTERY & GLASS

VOLUME II

FEBRUARY 1909

NUMBER 2

NEW IMPORTATIONS

SAMPLES SHOW THAT STYLES ARE GOING TO BE PLAINER IN DESIGN AND COLOR, BUT FURNISH WIDE LATITUDE IN THE MATTER OF CHOICE

By C. RUGE

SOON after New Year's the first samples of new china begin to arrive from across the water, and during the whole month of January and well into February more and more pieces continue to reach our shores, until we are able to get a very clear idea of the styles which will predominate next autumn.

So far as I am able to judge at the present time, a greater simplicity will distinguish the styles this season from those of last year. While there seem to be a great quantity of pieces and variety of pattern, all, except the most costly English plates, are plainer in design and color than last year. This seems to me a decided



ORIGINATED IN AMERICA THIS DESIGN HAS BEEN EXECUTED IN LIMOGES IN NOUVEAU ART WITH A CONVENTIONALIZED FLEUR-DE-LIS MOTIF ♣ COLORS YELLOW, GREEN AND GOLD ON FINE WHITE PORCELAIN ♣ ♣ ♣ ♣ IMPORTED BY BLAKEMAN & HENDERSON

advance in taste, and it is to be hoped that it will be encouraged by the buyers and by the public. As I have already said, in a previous



article, the gorgeous flower bouquets cannot lay any claim to beauty unless they are artistically executed and hand-painted by good artists, which, of course, necessitates a high price, and puts them out of reach of all except the wealthiest. Hence, we should welcome the small flowers and the pale and delicate tints found on the more moderate-priced wares.

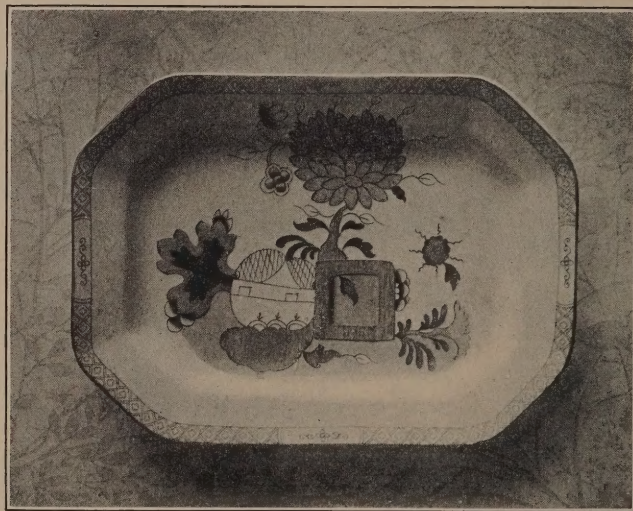
The high class place and service plates are also no longer decorated with natural flower designs exclusively. Many show geometric designs with colored or gold borders or with simple bands, while others have conventionalized flower and leaf borders; also landscapes are used with handsome results on fine plates. Many show a strong influence of the old Chinese decorations; others again are more Japanese. The Japanese, however, are introducing French motives more and more into their decorations, thus often producing inharmonious effects. A group of women, copied perhaps from a rococo plate, and distinctly French in appearance, surrounded with Japanese designs, presents no great attraction to a connoisseur, nor to anybody else.

In dinner sets, both English and French,

white and gold play an important part. Green also promises to become popular in the French sets; more so than any other color. Geometric designs in green and gold are very beautiful. There are also beautiful samples of Art Nouveau designs. Overcrowded effects are avoided, and decorations consisting of borders and long, graceful flower sprays are used to advantage. These harmonize especially well with the slender forms of chocolate and coffee pots, tankards, and the footed cups which are now so popular.

Blakeman and Henderson, who are well known for bringing out specialties of exceptional beauty, excel in Art Nouveau designs in Limoges ware. Fire lilies, clover leaves and blossoms and other flowers serve as motives for these decorations. One set, consisting of 250 pieces, is of special beauty and of such originality that it will command attention wherever it is seen. The pattern is a conventionalized fleur-de-lis in Art Nouveau style. The colors are yellow, green and gold, and the ground is very fine white porcelain (illustration). It may be interesting to know that the design for this set was made in this country and sent over to Limoges, where it was applied to a set of dishes, which in form harmonize beautifully with the pattern.

It is not only in Art Nouveau, however, that this firm (Blakeman and Henderson, 25 West Broadway) have a rich display. Their new im-



THE DINNER SET OF MASON'S IRONSTONE CHINA SHOWS A CHINESE DESIGN ❧ DONE BY ASHWORTH & SON

portations represent over a thousand different decorations. The Rogers shape is the newest for china sets. It is kept in very soft lines and



A NEW AND VERY ORNATE DESIGN EXECUTED IN RICH COLORS IN CROWN STAFFORDSHIRE IS SHOWN BY HUGH C. EDMISTON

shows 250 different designs suitable for open stock patterns. The shapes are rather flat, which seems to be the tendency according to the latest decree of Dame Fashion, especially

gressive taste. Fancy lines of china are also well represented at Blakeman and Henderson's.

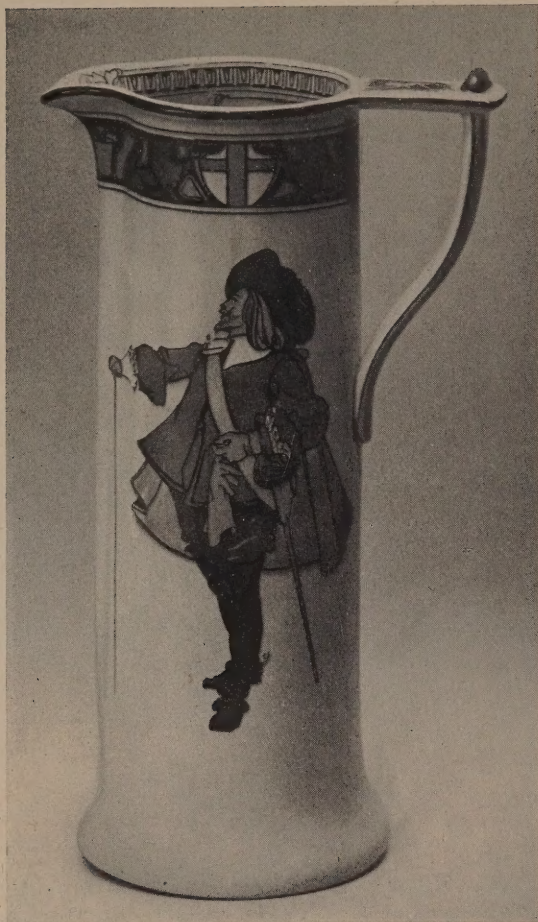
Hugh C. Edmiston, of 43 West Fourth Street, displays a large variety of English china, por-



A NEW ROYAL DOULTON GOLD DECORATION

the soup tureens and covered dishes. The small borders in green and incrusting gold are very pretty, and will probably become popular. An Art Nouveau design of conventionalized roses and leaves also promises to attract those of pro-

celain and earthenware. Buyers seeking for novel and unique pieces for china connoisseurs, as well as those thinking of prudent housewives who want a nice table set for home use at a reasonable price will find here what they



NOVELTIES IN ROYAL DOULTON SHOW OLD FASHIONED FIGURES OF CAVALIERS ON A CREAM BACKGROUND

are looking for. The Crown Staffordshire Porcelain Co., which relies on old Chinese achievements, and which for years has been successfully reproducing their coloring, now sends out not only vases on the Chinese order, but also beautiful plates and tea and coffee sets. There are plates of exquisite refinement in powder blue. Inserted on the blue ground are panels which show bouquets of great artistic beauty, framed in incrusting gold. There are other plates on the same order, but each is differently decorated and each is a work of art.

Coffee and tea sets of great beauty are produced in the same style of decoration, relying on old English designs with all the technical qualities of body and color borrowed from the old Chinese ceramic art.

Plates made by the Crown Staffordshire people, showing Chinese landscapes painted in the five original colors, will be of great value to

collectors. Some of these plates can rival any old Chinese piece. Edmiston has a collection of different designs in these wonderful plates which are worth a cool thousand dollars a dozen. I also admired Chinese tea sets with flower designs. A tea and coffee set with flower bands, designed in modern spirit, seemed to me also very attractive in its refined simplicity.

China baskets are a new feature of the Crown Staffordshire Co. They come in white and in colors and in six sizes. Very delicate flower work surrounds the open work basketing, which is all beautifully done in china (See front cover).

Another house represented by excellent samples at Edmiston's is Geo. L. Ashworth & Bros., of Hanley, England. They produce Mason's patent ironstone china and earthenware of very high quality and good taste. Especially pretty is the "blue prunus" pattern (also a Chinese imitation), which is shown on a china salad dish and stand. Some of the bowls have gorgeous, dazzling decorations, too ornate for Eastern taste, but perhaps the Western trade will like them. A dinner set, with Chinese decorations, attracted my fancy; also the old-fashioned shapes in silver lustre teapots (produced by Ashworth & Bros.), which are as quaint as they are useful. Outside they look like old silver, but the inside is of clear white porcelain.

Lovatt's English vitrified Langley ware, also represented by Hugh C. Edmiston, is pretty and is made with a leadless glaze, so that there can be no danger of lead poisoning in connec-



ANOTHER LINE OF DOULTON SHOWS WOODLAND SCENES ON A DARK GREENISH GROUND



RUSSIAN SLEIGHING SCENES ON GREEN WARE, CONTRASTED WITH FANCY PIECES DECORATED WITH INDIAN HEADS IN CHARACTERISTIC COLORING ILLUSTRATE A WIDE SELECTION IN ROYAL DOULTON NOVELTIES

tion with its contents. Coffee pots with bags, teapots with insets, and hot water bottles, are among the articles produced by Lovatt. Owing to the extreme hardness and density of the Langley body used for this ware, it has great strength, durability and healthfulness, and is heat-retaining. The ware also, it is claimed, has an economical value, as a smaller quantity of coffee or tea will suffice in these pots than in others.

W. S. Pitcairn, of 44 Murray Street, carries the Royal Doulton ware, and has a very attractive display of new patterns. Artistic beauty prevails in all the new decorations to a higher degree than ever. The china dinner, tea, and coffee sets are exquisite. One design, which attracted me especially, was the Lowestoft pattern. It is carried out with a pink, green or blue border, but I liked the first best because it harmonized with the spray of roses which formed part of the design. This beautiful pattern comes in all kinds of dishes for dinner, tea or coffee sets, and in many fancy pieces beside. There were also plates in white and incrustated gold and some with a creamy background and green border, which were very attractive. A refined simplicity prevails in all of these plates, among which were fish and game plates signed by the artist, and very beautiful dessert plates. Some of these had large Cobalt blue *bordures* and roses on a cream ground; some had artistic landscapes. There were also dainty cups of beautiful shape and design. Some were decorated with small flower sprays, others were richly gilded, while many had more elaborate designs. One in dark green, with a

very tasteful pattern and a reddish border of conventionalized lilies pleased me especially. (Illustration).

The Doulton novelties show several new and very pretty patterns. One line has figures of old-fashioned cavaliers on a cream background, and another woodland scenes on a dark greenish ground. The Venetian gondola scenes recall old Italian majolicas, especially when executed on classic shapes. They are most artistic.

Sleighing scenes on green ware are very odd and quaint. One such, on a teapot shaped like a pyramid, seemed to me so original that I was especially anxious to have it photographed. It seemed to make one feel all the charm of a hot cup of tea in a beautiful country home after a sleigh-ride over a snowy landscape. The piece has a distinct atmosphere of its own.

In contrast with this are the fancy pieces decorated with Indian heads. These are splendidly painted, are very characteristic, and every one is different.

All these lines of Doulton novelties are richly enameled, and there is a large choice among them this season of many different fancy articles besides the teapots, tankards, jugs, candlesticks, etc.

At Edward Boote's, 46 West Broadway, may be seen a beautiful display of English Cauldon ware (see frontispiece). Especially attractive are the plates with incrustated borders about a quarter of an inch or more in width. Some of these are in double lines, others have a fancy or lace-like pattern underneath, to which a crest or monogram can be added, and a whole dinner set made to order. The great beauty of the



LARGE LEAF PATTERNS FROM FURNIVALS, LTD. SEEM TO BE WELL ADAPTED TO THE RUSTIC COZINESS OF BUNGALOW LIFE

china gets its full recognition on these dishes which are elegant in their simple treatment.

There are also place and service plates in the Cauldon ware which are real works of art, being hand painted and signed by famous artists.

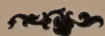
Flowers are the chief feature of the designs, which are carried out with richly gilded borders. Many of them recall old Dutch paintings. There are also fish and game plates signed by the producing artist, which are genuine works of art. For those who care for gorgeous effects Edward Boote has a great variety of costly and very richly decorated plates with highly colored flower designs covering the entire ground, and cups and saucers with equally rich decorations. Buyers for silverware and jewelry stores will find here a large line of cups and small plates, some entirely gilded, others with rich and beautiful decorations. While Cauldon has the reputation of being a high-priced line of ware, many dainty creations can be offered at moderate prices.

I especially admired cups which were not among the most richly ornamented, and showed exquisite taste. A chocolate set of graceful shape, with a simple but effective treatment in fine line gilding, a teacup and saucer in white and gold, and an after dinner coffee cup, with a very dainty design (see frontispiece), promise to become standard for the next season. A new and very pretty feature are the "tassa" or fruit-colporters. They are of white porce-



THE LACE PATTERNS MAY BE HAD IN DIFFERENT COLORS ENRICHED WITH GOLD

VOGT & DOSE



lain and cupids carry the fruit. The modeling of the figures is correct, and the lines are very graceful.

The next new article which Mr. Boote intends to introduce is English hotel china, which, it is said, will be most economical, because excellent value will be combined with a reasonable price.

John Davison, 12 Barclay Street, displays very fine samples of Coalport china. Much gold is used on this ware, and with very good taste. Some of the cups are entirely gilded, and their smooth surfaces give them a refined appearance. They are like the solid gold boxes much *en vogue* with jewelers, who also like to buy the cups decorated with jewel effects. Small turquoise make pretty cup ornaments, and are very popular. Plates with rich ornaments in good historical styles are shown; the big flowers have diminished and landscapes seem to be in favor and are done artistically enough on Coalport to satisfy any china connoisseur. I also saw fruit and cake plates, decorated with flowers and fruit in good, painted designs.

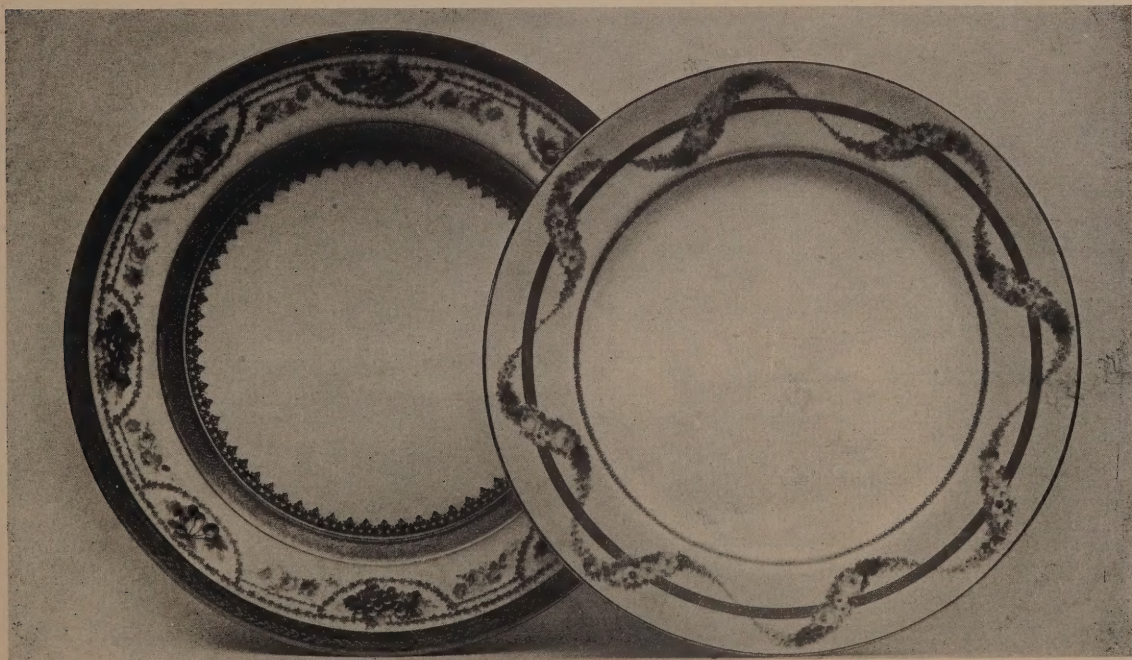
The Crescent ware displayed at Davison's showed original effects in vertical lines and



A GUEST SET IN WHITE AND GOLD AS SHOWN BY VOGT & DOSE IS IN LARGE DEMAND

flower designs to match. There was also a beautiful revival of old designs. Broth sets of good taste and pretty bedroom sets pleased my fancy.

From Adderley's, Limited, were exhibited very pretty dinner, coffee and tea sets, which were decorated with sprays of small flowers on a white ground. F. Winkle & Co. exhibit a very decorative china called the Louistell, with the old pheasant pattern, showing the bird



LONGCHAMPS WARE IN GRACEFUL SAVOY SHAPES IS MADE IN MANY DIFFERENT DESIGNS IN COLORS AND GOLD AND WITH GOLD INCRUSTATIONS



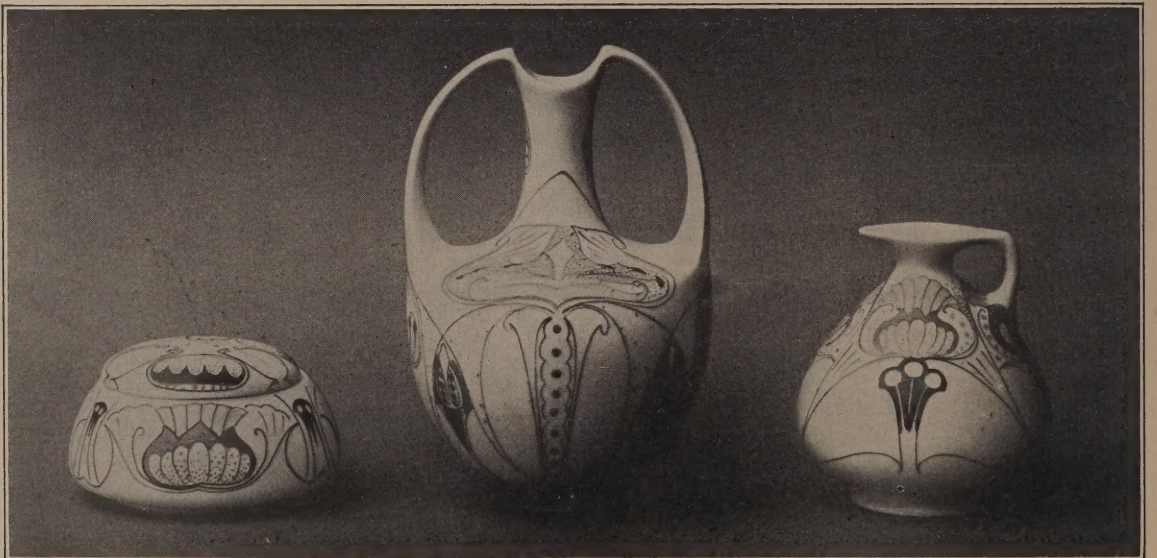
A QUAIN T TEA POT SHOWN BY THE CERAMIC IMPORTING COMPANY

surrounded by or in the midst of roses.

English earthenware, especially suitable for cottages and bungalows, may be found in rich variety at James G. Robertson's, 96 Church Street. This firm represents Furnivals, Ltd. The beach spray pattern peculiar to some of these dishes has a distinct charm of its own. The large leaves on the low soup tureens and cover dishes, on plates and low-shaped cups, seem well adapted to the rustic coziness of a bungalow. The "Hollande," a pattern of poppies and forget-me-nots, which comes in different colors, is also new, and so is the Greek key

design, ornamented with small garlands, which is known as the "Florence." Pink pansies also make pretty designs and transfers are manufactured in neat patterns. The Royal and London shapes can be ordered in this ware.

Punch bowls are another specialty of Furnivals. They are decorative and at the same time not expensive. Toilet sets, also, which used to be made in very elaborate patterns, can now be had at reasonable prices and in pretty designs, suitable for country homes, which, in this age of modern city improvements, offer almost the only field for china toilet articles.



THE ARNHEM WARE FROM HOLLAND WITH A VELLUM-LIKE SURFACE LENDS ITSELF SPLENDIDLY TO DECORATIONS DONE IN THE MODERN SPIRIT OF ARTS AND CRAFTS PRODUCTION

At Vogt & Dose's, 43 Barclay Street, there is a very large display of Limoges ware. The Longchamps ware, with its incrustated gold borders, the pieces with paste gold or band gold borders, and the different ornamental designs are all very attractive. They are carried out in the graceful Savoy shape. A plate with rose garlands entwined about a gold line pleased me exceedingly. Another one with a blue edge and a lace pattern in gold was also very attractive. Of course, all these patterns can be produced in the different pieces of dinner, coffee and tea sets. The fancy lines are also very well stocked. I admired especially fancy ware with bouquets. In all 1,038 articles can be had in this ware.

An original and pretty arrangement is a guest set in gold and white. It consists of a porcelain tray, a pitcher, candlestick and matchbox of attractive shape and decoration (see illustration).

At the showrooms of the Ceramic Importing Co. I found green and gold in great favor. They had dinner ware with gold incrustations and green decorations which pleased me particularly. There were also other colors, but a refined simplicity distinguished the whole assortment. Small garlands seemed also to be in favor, and Japanese borders showing leaves in

price. The most original of the dinner sets, although it would not suit every taste, was, in my opinion, the "Old Norway," which had old designs on a red ground. Many of the cups of



"BRIDGE WHIST" PLATES SELL ON SIGHT FOR PRIZES AT CARD PARTIES



"GOLF LANGUAGE" PLATES ARE PARTICULARLY HUMOROUS AND EMBRACE MANY DESIGNS

odd shapes were very striking. Other dinner sets had a scattered design of water lilies.

Dinner sets in cheap French china with flower spray designs were well worth their

the Ceramic Importing Co. are footed and are very artistic. Gold lines running vertically harmonize with the slender shapes and seem to be very much in favor.

An entirely new line of great beauty and executed with a wholly modern feeling is the "Arnhem" ware from Holland. It is also interesting from a technical point of view because the cream, vellum-like surface seems to be without any glazing, as if it had been left in the "bisquit." This dull surface lends itself beautifully to the decorations with long stemmed conventionalized flowers done in the modern spirit, which now characterize the Dutch arts and crafts productions. All kinds of fancy pieces are produced in this ware which should be highly appreciated by connoisseurs.

Those who prefer more realistic decorations will take pleasure in the fancy pieces with German "pointers." These animals are painted with artistic skill on plaques and other pieces.

The same showrooms give space to a display of Jesse Dean. Gold decorations prevail in this beautiful Limoges china, which is, however, decorated in Trenton, N. J. The Empire shape in cups has a square base and a design of violets with gold. The Odette is in plain gold, and stands on a round base. The Mousseline and the Cosikie are other very artistic shapes for



A MURILLO VASE AT GRAHAM & ZENGER'S

Another firm which has very pretty things at reasonable prices, is Graham & Zenger, 38 Murray Street. They display plaques with roses and other flowers which come from Bloch Frères and Wechtersbach, and are decidedly worth the money asked for them. Also vases in cream color, candlesticks and baskets of the same very pretty style, and especially salad sets in this so-called Copenhagen style are most desirable. These salad sets consist of a salad bowl, a mayonaise dish and a small mixing dish. The design is also very pleasing. Vases with good reproductions of celebrated French and Spanish figure paintings, in the style of the Murillo vase which we illustrate, can be secured at very reasonable prices.

A specialty among the plates of English porcelain are the "Bridge Whist and Scandal" plates, also the "Golf plates," which are very decorative and very amusing. The figures on them are drawn with great correctness, and must have been designed by good artists. The costumes are of the Colonial period. The Bridge Whist plates will undoubtedly sell by the thousand if displayed for bridge whist prizes. Graham & Zenger are filling large orders for this purpose. The "Mushroom" plates and those called "Golf Language," are particularly humorous.

cups. All are footed, but vary in height and shape. The dinner sets in white and gold have very pretty simple designs.

Pretty porcelain clocks can be found at Graham & Zenger's. There was one especially of a very artistic shape and with an English girl as decoration, which attracted me.

THE "ALUMILLENIUM."

The aluminum votaries have made a new declaration referring to what they propose to do with the silvery gray metal when it becomes as cheap as the clay from which it is made. They say they are going to make our plates, dishes, mugs and jugs of it, and we have no doubt that some daring experimenter will make such things and try to put them on the market and there is a possibility that they may be used in a limited way.

We venture the opinion that plates and dishes of aluminum will never become popular, in America, at least, for the reason that people who are accustomed to the clean white surface of china or earthenware are not going to change

to metal plates for the serving of human nature's daily food. It would be too much like going back to the tinware that is only used now in mining and military camps, and kindred places. This feature of the "alumillemium" has not yet arrived nor is it ever likely to arrive so long as clay, glazes and potters remain on earth.

LILLIAN RUSSELL'S COLLECTION

Lillian Russell, the actress, is the possessor of the finest individual collection of Chinese porcelains owned by any woman, it is said, in the world. The collection has been in storage in New York, but will probably be placed on exhibition at the Cincinnati Art Museum during Miss Russell's absence in Europe.

THE SUCCESSFUL BUYER

WHILE MANY DIFFERENT METHODS SEEM TO LEAD TO SUCCESS, KEEN SENSIBILITY TO THE DEMANDS OF THE PUBLIC AND EDUCATION OF THE SELLING FORCE ARE NECESSARY FACTORS—INTERVIEWS WITH FAMOUS BUYERS

By C. MANFRED

THAT there are many different ways of attaining the same end, is a fact too well known to need special comment. It has been proved in all the many phases of art and science, and is affirmed again and again in everyday business life. The successful ones of the world, in whatever line it may be, achieve success by widely differing means. Individuality, personal principles, character of work or business always modify the method, but not the end.

I have recently had occasion to observe the same fact to be true in a field which would not seem to offer a great variety of roads to success, viz., that of buying china, glass and lamps. My investigation in this direction, and consequent deductions, were aided by interviews with several important and successful buyers in New York, who were glad to give others the benefit of their long experience, although I found some who felt that their methods of attaining success should remain their own secret.

Mr. Ovington, the reputation of whose store places him at once as one of the leading retailers in the world, told me frankly that he found it the best policy to buy the best every country produced. The only way he could sell his goods, however, was to keep the prices at the lowest possible figure, as his customers, while expecting to see in his store exquisitely beautiful articles, yet were not willing to pay fancy sums for them. Mr. Ovington's displays are very artistically arranged, and he will not jeopardize these effects by having signs on the tables, showing the marks or the countries from which the wares come. He credits his customers with sufficient knowledge of the subject to be able to distinguish French from English plates; to recognize Dresden tea-sets; to tell real, hard porcelain from semi-porcelain or earthenware. Some of them are familiar with all the different marks, but even if they do not know anything about the subject, there are the saleswomen *who have to be well versed in all the peculiarities of the different chinas and able to answer the questions of the public*. Mr. Ovington finds that his customers prefer English place and dinner plates, and keeps a full

stock of them. They always appear "distinguished," and if sometimes a little too gorgeous, are nearly always artistic, and hence, well fitted for the wealthy class of people who deal at this store.

For tea and coffee services, Mr. Ovington prefers French importations. They have a special "Frenchy" charm and daintiness which make them very attractive. Very pretty sets are imported also in English and Dresden porcelain.

Mr. Ovington's success lies in his ability to predict the taste of the public, and one can gather from his conversation that he is constantly studying to this end, not within the confines of his place of business only, but from social opportunities as well. I noticed that the ground floor of his establishment was almost exclusively occupied by a display of bric-a-brac and pretty cups. The most expensive cups, the complete dinner, tea, and coffee sets, and especially all the beautiful dinner and place plates were on the upper floors. Like the successful picture dealers, Mr. Ovington appears to have observed that his customers like to buy wares that have not been exhibited to the general public, but are shown only to a select few and have never been seen except by themselves and the friends they choose to invite to their homes.

I had a very interesting conversation with Mr. Hamilton, who for many years has been the buyer of china for McCreary's three huge stores in New York and Pittsburg. Their china departments do a very good business, and Mr. Hamilton, who has contributed so much to their success, is naturally in a position to give expert opinion.

"What has been your method in selecting good sellers?" I asked.

"I keep a close watch on the public," he answered, "trying to discover in which direction its taste is drifting, and to keep up with it."

"But is it the public only which guides you? Your display of china shows so much taste, and the prevailing designs in your dinner sets are neat and dainty. Do you mean to tell me that

only the desires of the public lead to this artistic result?"

Mr. Hamilton smiled and admitted that by displaying in an artistic manner a ware which he thought commendable, he did perhaps get people interested in it.

"You develop good taste, then, and educate your customers, don't you?" I ventured to ask.

"Possibly," he answered. "I say, 'well displayed, is half sold,' but it wouldn't do any good to have a good display if people were not susceptible to encouragements. They have been traveling more lately, and have seen good things on the other side, so that now they want to find them here. I spend several months every year in Europe and try to select what I think will answer requirements here. American customers, as a rule, care more for change than do Europeans."

I was astonished. "I should have said that people here keep more to the old conventional styles, whereas, in Europe there is more of a demand for new and original designs, which are constantly being invented and sold."

"Of course," Mr. Hamilton admitted, "there are artists in Europe who do individual work and who influence the trade, and that is why we go to Europe to secure their designs. I buy on the spot in order to be in touch with them, and to know what my customers have seen. What I mean by saying they want more of a change is that they *want* a new thing to become fashionable. In Europe you will find that a family likes to use the same set of dishes that grandmother had on the table. Here, too, such a set is treasured, but it will be kept on the shelf and the young housekeeper will buy a new set of modern pattern."

One thing which particularly struck my attention was that the dinner, coffee and tea sets displayed had either small floral designs or borders and tiny ornamental designs, when so many large flower decorations are on the market this year. Drawing his attention to this point, I asked, "Don't your customers care for the latter?"

"For complete sets the small designs are much prettier," was the answer. "Our customers here understand that now and do not want the big flower designs. In Pittsburg, where we have a very refined class of customers, it is the same; although I know that further west the huge bouquets and sprays, even in cheap goods, are still in vogue. There is still a certain crudeness in the western taste which has not yet been eliminated. Good taste can be created,

but not all at once. It will come there, too. Education helps a great deal," Mr. Hamilton concluded; "I try to educate my clerks. I can use only intelligent girls, and they prove to be a great help to me."

I was also anxious to get the views of a successful woman buyer, and knew of no one better qualified to speak than Miss Fleischman, of Ehrich's. She has been in the field for twenty years, during the last ten of which she has succeeded in having the same ten girls work with her as saleswomen.

"I have been very glad to have them with me so long," she said, "because they are now so familiar with my methods of displaying." A tasteful display is, in her opinion also, the key to success in selling.

Miss Fleischman shows a marked preference for domestic wares. "I believe it is our duty to encourage domestic productions," she said. "They are improving so rapidly that now we can really depend on them to satisfy the demands of our customers. The concerns in East Liverpool, Ohio, especially, give us good and pretty china that we can be proud of. Yes, American productions have recently reached a high stage of perfection. And look at the lamps, no other country in the world can produce them as we do. And the cut glass! Even now, in this dull season, right after the holidays, it sells well."

Next I visited a big store which likewise has a reputation for cheap and pretty china, and I was much interested to know if I should find here the same methods which Miss Fleischman thought had made her success. The very successful buyer was so modest that he wished to have no mention made of his name nor that of the store near Herald Square, whose reputation for china he has so largely helped to establish. He was the first one I met who did not believe in the importance of display. "Have good stuff and sell it cheap," he said. "That is the whole secret. People don't need to know where it comes from, nor do they care to know so long as they like it and it is not too expensive. They pick out what they like themselves. It doesn't require any skill on the part of the salesman. Anybody can sell my goods."

"But how can you guess at people's tastes?"

"Well, I order a small quantity first—I mean what we call a small quantity. It is a pretty large number, but small in comparison with the enormous demand in our big stores—and I try it on the people. I can soon see what they like, and then big orders are dispatched immediately.

I get most of my goods from Austria. They produce everything there, to satisfy every taste. I also get some goods from France, but the expensive English table china is above the requirements of the trade we get here—we don't handle much of it."

"Your china department has a reputation for extraordinary cheapness; how is it possible for you to succeed so well financially if you sell for less than other stores? Is it the large quantity you sell?" I asked.

"We couldn't sell so much if it were not so cheap, and the secret which makes it possible to sell cheaper is that we neither give nor take credit. We do not keep any outstanding accounts. Our customers have to pay cash and we pay cash to our factories which produce the china expressly for us. That is why we can buy it cheaper. The customers with whom we deal do not object to paying cash—they prefer it. It is the very rich, or those who wish to be thought so, who insist on having accounts, which in a great many cases are never settled. We would rather lose a customer than give credit, and our policy has worked well."

I next visited Bloomingdale's, knowing that their trade was not with the most wealthy class, also that the china department was successful. As the conditions were somewhat similar, I was wondering if I should find methods of buying and selling like to those of the store I had just seen. Instead, they were almost directly opposed. Mr. L. Klayf, whose twenty-one years activity as a buyer for that concern confirms more than anything else the practical value of his methods, exhibits his goods with signs indicating whence they come. He told me it proved a great inducement to his customers. Some of them like Limoges, some have a special liking for Austrian ware, while some prefer to patronize domestic goods—and all find what they want and the prices are reasonable. Special bargains are arranged and advertised extensively, which stimulate the sales. Limoges porcelain appears to be the favorite with the customers. The latter have accounts, and the profits do not seem to suffer thereby. It may be that the class which frequents this store, which is close to residential sections, is more conscientious in paying its debts.

The china department at Simpson, Crawford Co.'s, attracted me so much, and the information I got there seemed to me so important, that I visited the store several times. The buyer is a young man, who has worked his way up in sixteen years from a cash boy to his present posi-

tion, which he has now held for three years. He has nearly always been with the same firm, first in Chicago (where the Siegel & Cooper Co. is connected with the New York house of Simpson, Crawford Co.), and always in the china department, thus acquiring thorough knowledge of it through his experience in all the grades. As is so often the testimony of those who have made a success at anything, he put heart and soul into his work, studying constantly to improve his knowledge, both practical and theoretical, visiting the china collections in museums, reading up the literature on the subject in periodicals, books, catalogues, etc. In a certain practical way the public itself was his chief teacher, and while still learning, as he says, he now teaches his employees what he has learned. He is too modest to let me mention his name, and the methods he employs for his success I had mostly to study out for myself, because he claims to be too young in the field to figure as an authority. He admitted that selling in New York was much more difficult than in Chicago or other western cities, and, for various reasons. Of recent years it is probably true that, speaking proportionately, there is not as much household china and glassware sold to New York people as to Chicago people. Residents of the west entertain more at home, and lead more of a home life. Theatres and operas are not plentiful, and the entertaining of guests in hotels and restaurants is not so common as here. Hence, the western hostess is more particular about having her table supplied with fine china.

"We have to be much more watchful and obliging here to effectuate the same number of sales," he explained.

The young buyer took a great deal of personal trouble with the customers, waiting on them himself, so as to study the demands. Neither he nor the saleswomen would let any customer go away who seemed to have any real intention of buying anything. They were quick to observe why a certain pattern did not please the buyer, either that it was too gorgeous, or too plain, or the pattern was unsuitable, and they would quickly and adroitly guide her to another table where were dishes which did not have any of the objectionable features she had criticized. If any customer happened to mention something that she had liked in another store, an order for it would be dispatched quickly, and the customer not allowed to leave without getting what she had in her mind. It was this skill in divining what the customers really wanted which particularly impressed me.

The dinner sets were always well stocked. "They are the backbone of a china department," the buyer remarked. "If people buy a dinner set they must always be sure that they can replace the pieces. That means that the stock has to be matched very closely. Also the patterns must be controlled by the store so that people cannot get them anywhere else—then they will come back. By closely observing public taste it is very possible to order such large quantities that it will pay factories to execute certain original designs for our own particular store. We have to make an experiment, and sometimes the taste of the public gives us a surprise. Once a highly colored blue Austrian set took better than anybody had expected, and, of course, we ordered large quantities at once."

There were very beautiful dinner sets from Limoges, England and Austria, at reasonable prices. There was also fine domestic ware. Artistic flower designs prevailed.

I inquired if it were always customary to indicate the mark, and was told that this was done particularly at a time like this, when special sets were advertised to suit the purses depleted by the holiday purchases. "We never disappoint anyone at our sales. If we claim that we shall sell a ten-dollar dish for five dollars, we do it, and therefore our customers come back. They know that they can believe us and that they will be treated courteously."

I certainly had occasion to notice the latter fact, and also how full of zeal everyone seemed to be from cash boy up. The secret was also revealed to me, as I happened to learn that the wages here appear to be higher than in most other stores, and they are constantly increased if the employees are faithful and intelligent. Of the many extra hands taken on every year at Christmas, those who prove valuable to the store are always kept on in one department or another; and all the employees are treated like members of one big family.

After having visited this and other huge china displays, I was astonished, on entering the china department of a fine department store on Fifth Avenue, to find there only bric-a-brac and beautiful plates and cups. The woman buyer informed me that in their store they had found it advisable to restrict themselves to selling china suitable for gifts. They did not care to keep stocks of dinner sets, etc., as there was no demand for them on the part of their customers.

The conclusion I reached after all my various

interviews was this: that, although at first glance it may seem confusing to know the different methods of buyers, when so many and so amazingly different roads apparently lead to success, there is, after all, one great truth to be learned from all of them. The buyer must carefully study the requirements of his store, of the public which frequents it, and the possibilities of attracting other classes of people as well. After having done this, he will have to decide on the method which will best suit *his* business. It certainly requires talent to be a successful buyer, just as everything else does; but education will help, too, in different ways. A technical and artistic education can be obtained by studying good models and learning how to select with discrimination; but there is another kind of education to be derived by studying the public. If a buyer, who is new in the field, or who has not the large opportunities of a big city, will compare the methods and experiences shown here with his own, it may help him to discover what are the best methods for his own particular business.

WHO PAYS FOR ADVERTISING?

"No paper can make good to its advertisers except by first performing a greater service to the reader.

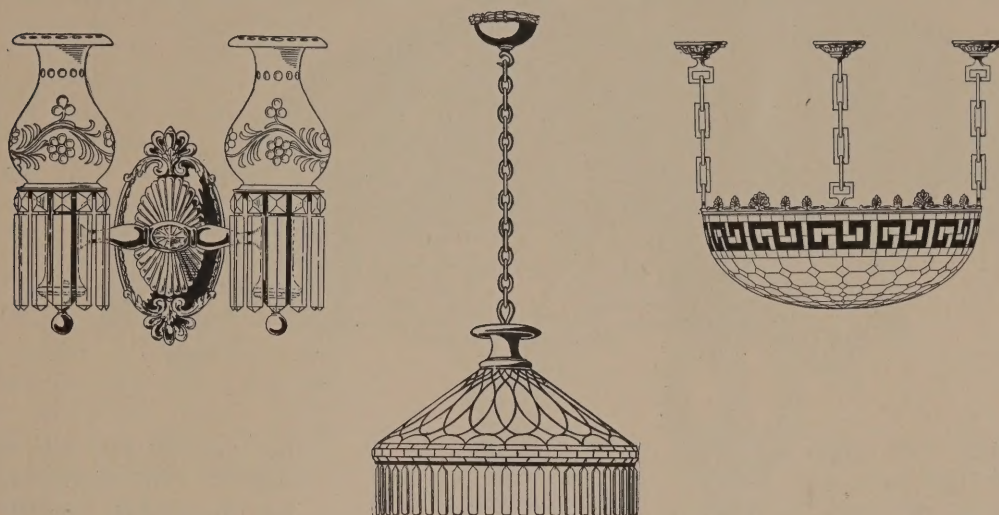
"The advertiser often thinks he supports a paper. Even the publisher may have this notion. But it is false. From the reader comes every dollar of a paper's earnings. That part of this payment is sent the publisher via the advertiser does not alter the fact that the reader has a right to hold the publisher to strict responsibility. The responsibility is as real as that of an architect or engineer to his client.

"The publisher who favors an advertiser to the neglect or deceit of the reader is doing the same kind of a thing that the architect is who accepts a bribe from the manufacturer of materials.

"This is the responsibility of a paper to its readers."—EMERSON P. HARRIS in *Selling Magazine*.

COMPRESSED AIR IN PLASTIC MANUFACTURE

The "Plastic Company" has been incorporated at Hanover for the working of processes for the manufacture of relief work and modeling of plastic masses by the use of compressed air and other methods. The capital is 100,000 marks (\$25,000).



COLONIAL TYPES

PERIOD DECORATION FOR THE LAMP SALESMAN

BY GEORGE LELAND HUNTER

AN acquaintance with the historic styles in decoration and ornament is becoming imperative for the man who sells lamps. The various decorative magazines have educated his customers to such an extent that they are unwilling to enshrine a Louis XV lamp in a Mission room, or a Roman lamp in an Oriental den. They say to the salesman, "I want

have in mind the obvious characteristics of the lesser style divisions is sufficient. When he looks at a lamp, he should be able to tell at a glance whether it is Classic or Gothic or Oriental or a mixture of styles or no style at all.

And as he examines it more closely he should note the details that assign it to Georgian or to Louis XVI, to French Renaissance



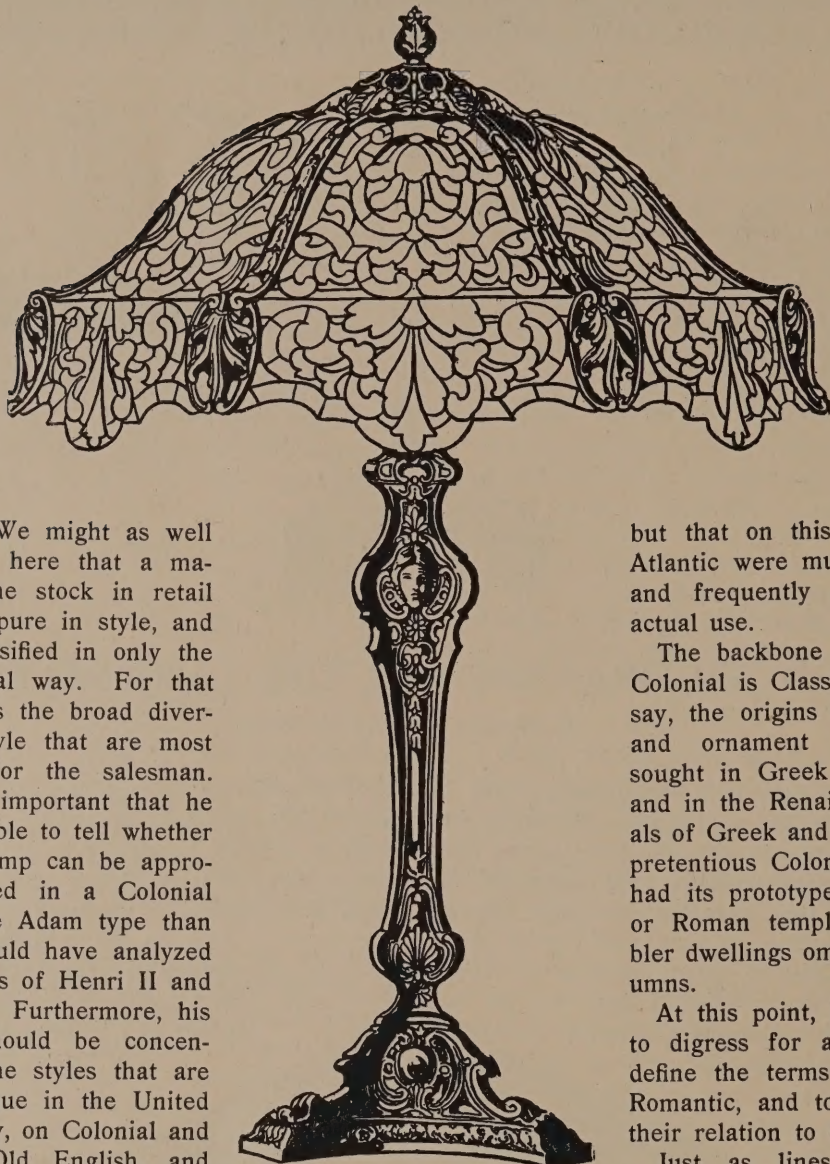
ELIZABETHAN

a lamp suitable for a Colonial dining room." If he does not know the answer, he is almost sure to miss the sale.

However, it by no means follows that he need take an exhaustive course in a school of design, or familiarize himself with the contents of an entire decorative library. To understand the fundamental distinction between Classic and Romantic, and to

or to Italian Renaissance, to Elizabethan or to Dutch Colonial.

Unfortunately, he cannot acquire the necessary knowledge from a study of manufacturers' catalogues. They are totally misleading and indicate an imperfect knowledge of period design on the part of the designers. The terms Louis XV, Louis XVI, and Colonial are used arbitrarily, and without regard for their real sig-



FRENCH RENAISSANCE

nificance. We might as well admit right here that a majority of the stock in retail shops is impure in style, and can be classified in only the most general way. For that reason, it is the broad diversions of style that are most important for the salesman. It is more important that he should be able to tell whether a certain lamp can be appropriately used in a Colonial room of the Adam type than that he should have analyzed the earmarks of Henri II and François I. Furthermore, his attention should be concentrated on the styles that are most in vogue in the United States to-day, on Colonial and Georgian, Old English, and French.

Colonial is a word to conjure with. Almost every woman who has Colonial ancestors, or assumes that she has, is devoted to the furniture and furnishings of the Eighteenth Century. And for those who rebel against the authority of the conventional there is Mission with its various vagaries.

Just as Mission is not a style, but the negation of style, so Colonial is not one style, but an assemblage of styles. Colonial is a phrase almost as catholic as Renaissance. Of the latter, there are Italian, French, German, English, Spanish and Dutch, each wearing the livery of the country that developed it. Of Colonial, there are English and Dutch and French, that correspond to the styles of the parent country,

but that on this side of the Atlantic were much simplified and frequently combined in actual use.

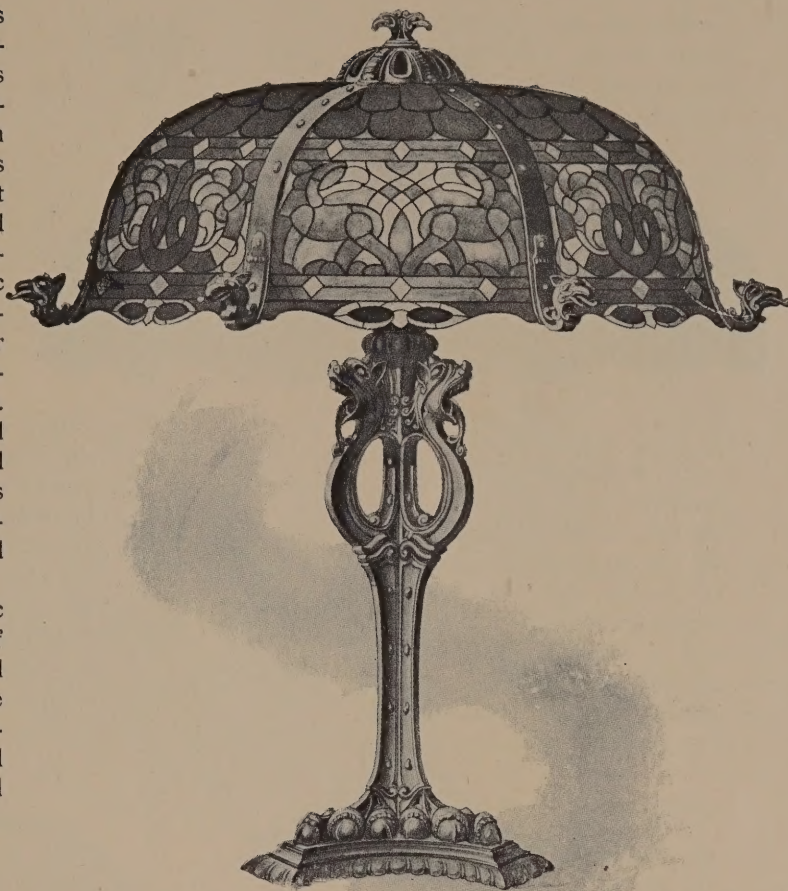
The backbone of American Colonial is Classic—that is to say, the origins of the forms and ornament are to be sought in Greek and Roman, and in the Renaissance revivals of Greek and Roman. The pretentious Colonial residence had its prototype in a Greek or Roman temple; the humbler dwellings omitted the columns.

At this point, I should like to digress for a moment to define the terms Classic and Romantic, and to make clear their relation to Colonial.

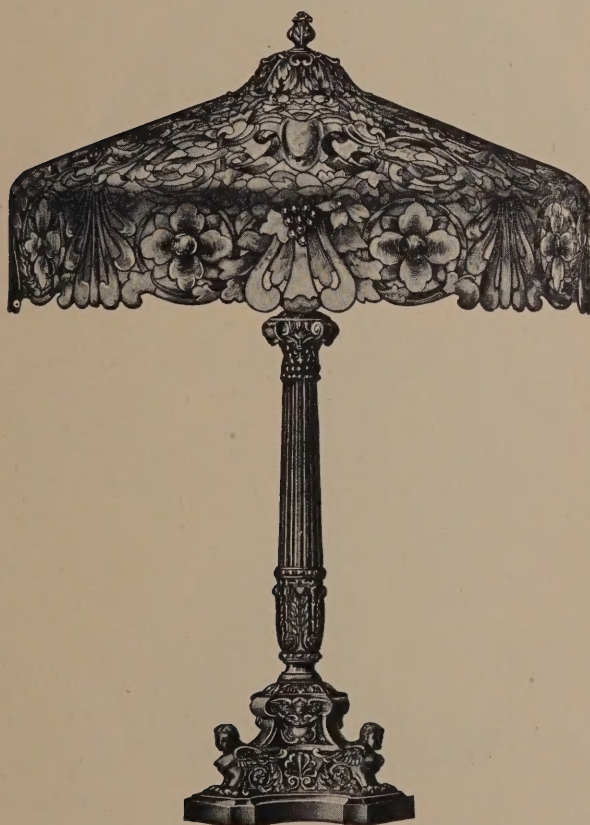
Just as lines are either straight or curved, so ornament is either Classic or Romantic, Romantic ornament being that which abhors the conventions and restrictions of Greece and Rome and the Renaissance, and returns to nature and to the Orient for its inspiration. Gothic and Japanese and Art Nouveau are essentially Romantic styles. Chinese is more reserved and more conventional and might be described as a Romantic style tempered by classicism. The Rococo forms of Louis XV are essentially Romantic, and in the style of Louis XV we see the application of Romantic ornament on Classic or Renaissance background. This was due to the Chinese influence that also introduced the Romantic forms that are so noticeable in many Chippendale

chairs. Mission is sometimes Classic and sometimes Romantic. In California it represents a return to the simplified Renaissance forms of the early Spanish convents. Elsewhere, it has been worked out as an attempt to abolish curves and grace and familiar ornament, and to introduce naturalistic or Romantic ornament on straight-line framework. The lamps suitable for most Mission rooms are therefore distinctly Romantic in style. The motifs of standards and shades are tree and plant and flower and other natural forms not forced into geometrical outlines, but treated freely and boldly.

The only trace of Romantic feeling in Colonial is in some of the Chippendale chairs and Louis XV reproductions. All the rest is not only Classic, but emphatically Classic. Greek and Roman columns and capitals and



SCANDINAVIAN

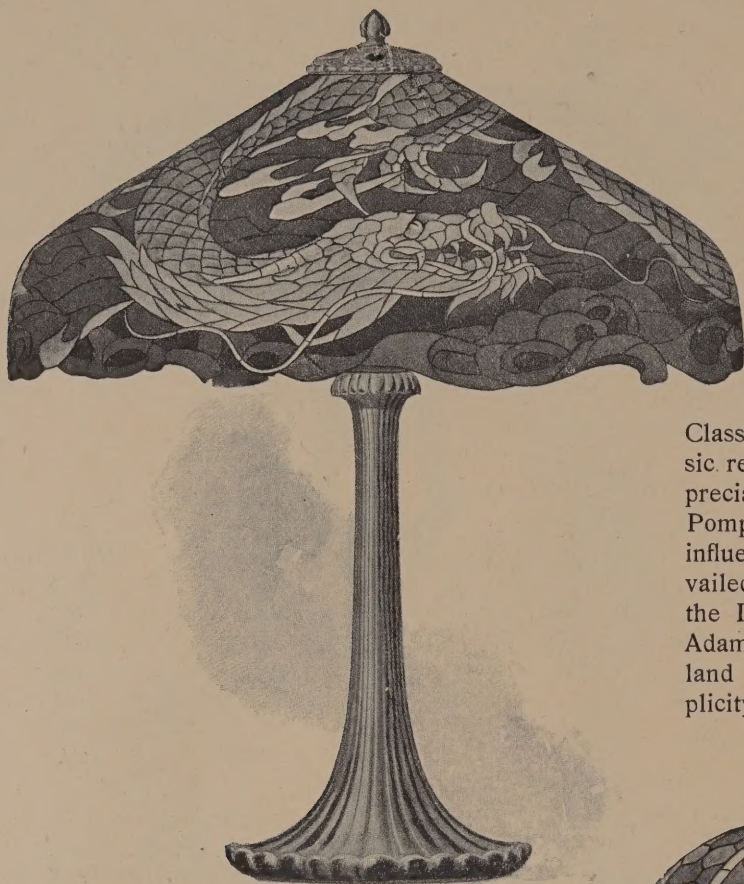


ITALIAN RENAISSANCE

pediments and cornices, together with the acanthus, anthemion, fret, scroll, egg-and-dart, and beading, are to be found in cottage and palace from Portland to Los Angeles.

For the purposes of the lamp salesman, Colonial may be divided into two types—elaborate and simple. The former is for stately rooms with columns and pilasters and pediments; the latter for simple rooms. In stately Colonial rooms Italian and French Renaissance lamps are not out of place; in simple Colonial rooms we turn rather to English Georgian and Dutch Colonial and Louis XVI and Empire shapes, and shapes simplified from them.

Early or Cottage Colonial is a term used to describe the more primitive forms that were of home manufacture and crudely made. Late Colonial often designates the massive furniture with mahogany veneer that flourished from 1820 on. Between them lie Queen Anne, Chippendale and Adam Colonial.



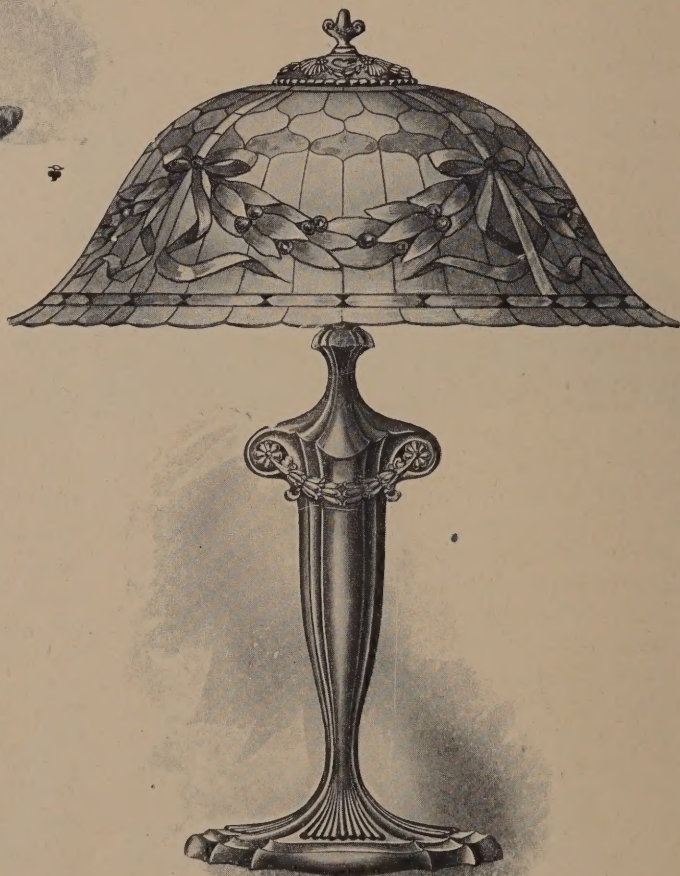
JAPANESE

The moment we begin to go into the refinements of Colonial, and to distinguish the different types clearly, it is necessary to cross the ocean and study the parent English and French furniture of the Eighteenth Century and the latter part of the Seventeenth. The furniture and furnishings that take their name from Queen Anne show the Dutch influence strongly. The French furniture of which much was used in England at this time was of the style of Louis XIV, and did not lose its name by the migration.

When Chippendale made his famous chairs in the middle of the Eighteenth Century, the Chinese influence was strong in both England and France, and appears not only in Chippendale's Chinese chairs, with their fretwork, but also in his Rococo chairs. Yet, all of the great cabinet maker's work is used, and justly, in rooms that are distinctly classic and distinctly Renais-

sance, but of the type that is called Baroque, and developed in Italy in the Seventeenth Century. It is a heavy style, and appropriate lamps and electroliers are Classic in form and ornament, but the classicism is heavy and ornament profuse. The colors in this period were rich, and crimson was the favorite.

In the latter half of the Eighteenth Century there was a violent reaction against overloaded Classic as well as against non-Classic forms. This was due to the Classic revival that was consequent upon appreciation of the treasures of unburied Pompeii and Herculaneum. The Greek influence rather than the Roman prevailed. The ornament of Louis XVI and the Directoire period in France, and of Adam, Sheraton and Hepplewhite in England was the extreme of Classic simplicity. The candles and lamps copied



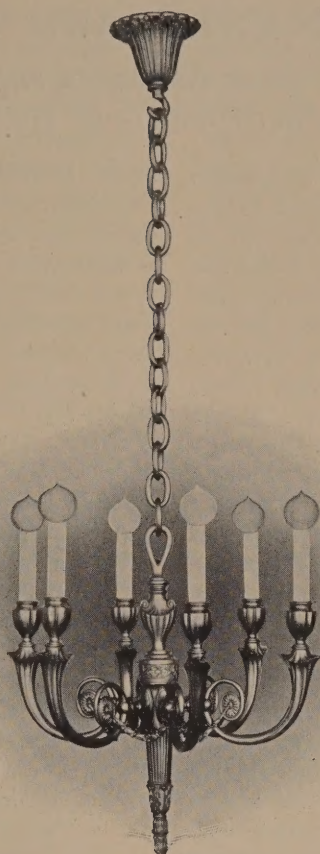
COLONIAL

almost directly from Pompeiiian originals were exquisite in every detail, and far superior to any shapes or designs that have since been originated. All of them are appropriate in the simple types of Colonial room.

The first great Classic revival was the Renaissance that was born in Italy in the Fifteenth Century, and that flourished also in France, England, Germany, the Netherlands and Spain in the Sixteenth Century. It entirely supplanted Gothic that had been born in France and flourished also in Germany and England during the Fourteenth and Fifteenth Centuries. In Italy Gothic never took deep root, and to uproot it was comparatively easy.

Gothic is distinctly a Romantic style. It is Classic neither in structure nor in ornament. The decorative forms are naturalistic in the extreme—leaves and flowers and animals that breathe in wood and metal—while columns are attenuated to a surprising slenderness, and arches become high and narrow and pointed, instead of round.

The leaders of the Renaissance, however, could see nothing good in Gothic. To them the Classic orders—Doric, Attic, and Corinthian, with their variants—were everything. The acanthus was their favorite ornamental form, and triumphed in metal and wood and fabric.



A D A M

The masques and human heads and wreaths characteristic of Roman ornament were omnipresent.

But, while the Renaissance was purely Classic in Italy almost from the very first, it took a long while to remove the influence of Gothic in the northern countries. French Renaissance forms have a distinctive character in the first half of the Sixteenth Century, due to the inherited Gothic instinct of the hands that shaped the ornament. English Renaissance retained much of English Gothic. The most glorious castles and palaces in both countries were half Gothic and half Renaissance—but combined with wonderful decorative skill.

It is interesting and important to know definitely the characteristics

that set a style apart and give it individuality. But it is even more important in practical salesmanship to be able to sell from stock and to explain to a customer why the Italian Renaissance electrolier that he is showing her is just what she wants, and is decoratively correct for her Elizabethan room.

In another paper I hope to illustrate the lesser style divisions, and to catalogue for the readers of POTTERY AND GLASS the characteristics that give each style its individuality and right to a place in the Hall of Decorative Fame.

THE REVERSE OF THE MEDAL

According to a statement in the *Journal of the Royal Society of Arts*, the results of obliging foreign manufacturers to put up works in England are beginning to be felt, in the form of keener competition than ever with English industries; particularly from German makers, who will be forced to actively push their Eng-

lish trade, if only to keep their British factories busy.

According to the Canadian Year Book, just issued, seven hundred and forty-nine factories in Canada, representing \$25,282,060, manufactured during 1907, \$13,986,000 worth of clay, glass and stone products.

OUR POST OFFICE ENTRY AND WHAT IT MEANS

HOW "POTTERY AND GLASS" HAS BECOME A FACTOR IN THE INDUSTRY BY SERVING THE INTERESTS OF ITS READERS

THE United States Government's declaration that any periodical, to be entitled to the post office franchise—that is, the right to be sent through the United States mails at the one cent per pound rate—must be actually published in the interests of the reader, has already swept out of existence many so-called trade papers, which were being printed merely as an excuse to secure advertising. At the same time it has helped to establish and maintain many good and useful publications which are being honestly and primarily edited for the reader. POTTERY AND GLASS has been granted this franchise, dating from its first issue in July, 1908.

In order to secure from the post office authorities the right to the coveted franchise, the publishers of POTTERY AND GLASS were obliged to go to the postmaster of the City of New York and surrender absolute evidence that this magazine had secured sufficient bona-fide circulation to make it a legitimate enterprise. It had to show that there is a genuine demand from readers who are willing to pay its price per copy or to subscribe for it. It follows, therefore, absolutely, that the government during the continued enjoyment of the postal franchise by this magazine, stands, as it were, sponsor for the faithful performance by the publishers of their duty toward the readers in serving them with articles and news honestly calculated to appeal to their genuine interests and to satisfy them.

This POTTERY AND GLASS has pledged itself to do, and that it is performing its part of the contract is evidenced by the daily increasing subscription lists. Under the law relating to the mailing of postal matter, newspapers and regular publications are carried at a flat rate of one cent a pound, which, in many instances, of course, where large distances have to be covered, does not pay the cost of transportation. But Congress believed that in establishing this low rate it was aiding an educational force, as well as an industrial and commercial one.

In the case of POTTERY AND GLASS, this is exactly what it has done, for in its very inception it was designed to be an educational force and an industrial and commercial medium looking toward the stimulation of the pottery, glass, lamp and kindred industries.

The readers that this magazine has had to

secure in order to get its right to existence are principally the jobbers, retail dealers, their buyers and sales people, while, of course, every manufacturer, importer and wholesaler must needs take the publication to keep in touch with its influence upon the industry. Therefore, POTTERY AND GLASS is drawing its subscribers from every branch of the trade it stands for.

By securing such readers, winning also their approval and respect, a valuable advertising medium is created, and the manufacturer, the importer, the jobber and retailer can with confidence place his announcements in such a paper, for the reason that he will get results—that is, if his goods are all right, his business methods clean, and he knows how to word his advertising.

"Most of knowing how to sell
Lies in knowing how to tell
What you've got.
Telling so the buyer'll know
What you say's exactly so,
That's a lot."

But, without readers of the character described, without their confidence, a publication can have but very restricted circulation and little, if any, influence, and, therefore, as an advertising medium it must be practically valueless. It is the Selling End of the trade that you must reach if you are a manufacturer, importer and jobber, and desire to get real results from your advertising.

Now, POTTERY AND GLASS has collected a majority of the people who are interested in your wares or similar products and introduces you to them through its advertising pages. There is no waste circulation. Your advertisements are brought directly to the attention of the very men you want to reach. What more could you desire?

Is it of no importance that you should be identified with the business in which you are engaged; to have it known that your house and its products stand for something worth while? If they are worth while, depend upon it, POTTERY AND GLASS will find it out, and whether you are an advertiser or not your wares will sooner or later find faithful illustration and due mention in the text pages. And for this you will not be permitted to pay, for remember, we

have our pledge to our readers to keep, and at no price can you buy your way into these text pages. Now, assuming again, that your goods are right, your business methods clean, don't you see that you cannot help being benefited by the very existence of such a magazine. Therefore, is it of no moment to you to at least help in maintaining a medium which has carved out so unique and necessary a place for itself in the trade of which you form a part?

It is the live, aggressive, up-to-date concerns who advertise in POTTERY AND GLASS, not the decayed or tottering ones. Which class do you want to be identified with? What better way is there of letting the Trade know where you stand than through the publication that finds its way into the hands of every ambitious, wide-awake business man in the Trade? The subscribers who read POTTERY AND GLASS pay for their subscriptions, and that means that they are willing to pay to be kept informed as to new styles, introductions and all matters of interest in our own particular field. The advertisements are of as much importance to them as the text pages, and they look them over just as carefully. When a man wants to buy anything he is not going to look up some obscure manufacturer's product; he is going to buy the article which has been made familiar to him in the advertising pages of the publication which serves him best.

Don't you think you would better get into POTTERY AND GLASS?

GIMBEL BROTHERS TO INVADE NEW YORK

GIMBEL BROTHERS, department store owners, who already operate not only a great store in Milwaukee, but also one in Philadelphia and one in Paris, are about to invade New York.

The new store will be erected on the west side of Sixth Avenue at the intersection of Broadway, between Thirty-second and Thirty-third Streets, occupying the entire block. It will be twelve stories high and there will be three stories underground, giving a floor area of 1,200,000 square feet, or 27½ acres. This site directly adjoins the new station of the Pennsylvania railroad, and is in the heart of the shopping district. The station is built to accommodate 200,000 people per day. No other store in the world has the unique advantage of having four railroads, a great tunnel system, elevated railroad, and so many lines of surface cars converging at its doors, and Gimbel square bids

fair to be the busiest spot in Greater New York when to the marvelous transportation facilities are added the pulling features of another great store. None of the many tunnel tracks will be under the store, but all trains will disembark their passengers through the store, stations being planned for two floors.

It is proposed to open the New York store in the autumn of 1910, with mammoth stocks and a force of thousands of employees. Six brothers actively manage the business—Jacob Gimbel, Ellis A. Gimbel, Daniel Gimbel, Charles Gimbel and Louis S. Gimbel.

THE DUVEEN SALE

PPRIVATE buyers seemed to be in the majority at the Duveen sale at the American Art Galleries early in the month. Many beautiful specimens of pottery, glass and bric-a-brac were secured at low prices.

Sixty specimens of miniature vases and snuff bottles, many of them no more than an inch or two high, the majority of which came from the Warren collection, went at relatively low figures. They were picked up quickly enough, but the bidders were not anxious to go above \$35 or \$40, and some of them sold for a good deal less.

Twenty pieces of blue and white porcelain which were brought out just before the close of the sale excited higher bids. The most notable offering was a garniture of five large pieces consisting of three tall jars and two vases a little smaller. They were of fine hard paste of the K'ang-hsi period and were decorated with brilliant blue designs painted under the glaze. The embellishment consisted of four slightly raised panels with foliated ends, showing flowers and birds in deep blue outline. They were surrounded by vertical bands with pale blue arabesque ornaments posed on the white field. The whole set went cheaply at \$773.

About twenty antique Chinese "single colors," most of them small, were sold. They came, many of them, indirectly from the famous Warren collection. The prices ranged for the smaller pieces from \$12 to \$150. A big monochrome vase went for \$270. It stood about twenty-seven inches high and was deeply red throughout the greater part of its surface, but at the extremities the color shaded into royal purple. It was so-called dense porcelain, and dated from the Ch'ien-lung period.

One hundred and fifty dollars was paid for a thin porcelain plate of the K'ang-hsi period. It was enameled with the peachbloom or crushed strawberry glaze.



THE DISTINCTIVE FEATURE OF CHIPPENDALE COLONIAL IS TO BE FOUND IN THE SQUARED HANDLES

NEW THINGS IN GLASSWARE

COLONIAL DESIGNS STILL RETAIN THEIR POPULARITY WHILE INTEREST IS ALSO ATTRACTED TO MANY OTHER SPECIALTIES

THAT Colonial glassware still retains its popularity is evidenced by the many new introductions of that style. Buyers who have handled Colonial glassware have complained of a sameness running through the different lines. This condition is relieved by the characteristics of what is known as the Chippendale line, manufactured by the Jefferson Glass Co., of Follansbee, West Virginia. The Chippendale Colonial is said to be the only line of pressed glassware manufactured containing a distinctive and patentable feature. This feature is to be found in the squared handles, which certainly add a very desirable and at-

tractive point in harmony with the Colonial style of design, at the same time strengthening it in character. The straight line feature in connection with Colonial designs is much sought after, especially in this country, where the influence of the Empire period of design has been so generally used in conjunction with both architecture and interior decoration. The Jefferson Glass Works have discontinued the manufacture of colored glassware, and with practically a new equipment, they are able to turn out the Chippendale line in much better finish and quality than was done at the old Ohio Flint plant, which belonged to the Na-



PIONEER GLASS MANUFACTURERS ONCE PRONOUNCED CHIPPENDALE A COMMERCIAL IMPOSSIBILITY

tional Glass Co. At the time of that company's failure Mr. B. W. Jacobs, who was then in charge of the plant, became general manager of the Jefferson Works. Mr. Jacobs bought the moulds and patent rights to use the trademark "Krys-Tol," and the moulds for the Chippendale line, which he took to the Jefferson Glass Co. It was originally pronounced by pioneer glass manufacturers an impossibility from a commercial manufacturing standpoint, but it is being produced successfully now at prices which easily allow a large margin of profit to dealers who handle it. Frederick Skelton, the New York agent, at 32 Park Place, also shows another line called the "Rosello," a particularly heavy and brilliant imitation of cut glass, which approaches the genuine cut glass very closely.

The sugar bowl illustrated from the stock of the Tarentum Glass Co., of Tarentum, Pa., belongs to a four-piece set of pressed glassware, including cream, covered butter, and spoon-holder, all of pretty symmetrical shape and pattern, and embodying excellent selling features. Beside the four-piece set, this design runs through a long list of articles for table use and ornament. It is also finished with burnished gold edges, which are not so heavy as to be in poor taste.

The vinegar or oil cruet represents another of their leading lines—Colonial in character, and splendid in its simplicity. These lines at the prices at which they can be offered must make large sales.

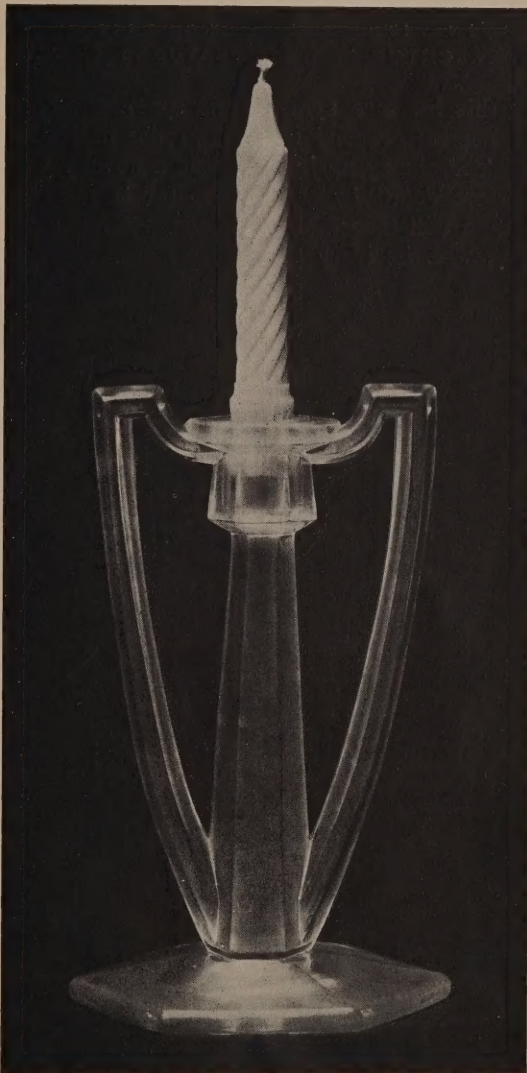
The Oriental Glass Co., of Pittsburg, the original manufacturers in the United States of the attractive Eastern ware known as Ruby,

Gold, Ruby and Gold, and decorated Ivory and Opal, are offering, through the medium of a handsome illustrated catalogue, an attractive line of well-assorted specialties which are strongly appealing to the trade in all sections of the country. They are used as attractive souvenirs for cities, towns, seaside or mountain resorts. They are quick sellers, and are especially interesting to those who look for a large summer trade.

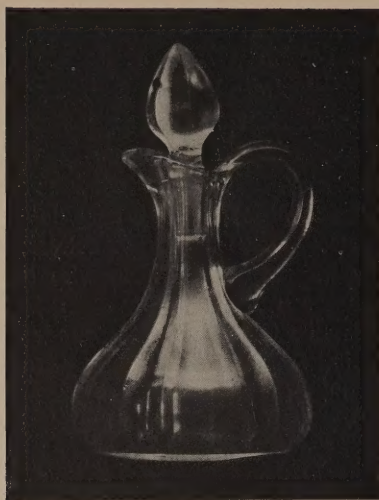
The Fostoria Glass Co. was founded in 1887, at Fostoria, Ohio. It still clings to its now familiar name, although ever since 1891 the works have been located at Moundsville, West Virginia. Its growth has been of a steady, healthy development until now, after an expenditure of over a

million dollars on buildings and equipment, the works occupy several acres of ground and the productions include pressed and blown high grade tableware, decorated lamps and shades, blown and pressed bar goods and novelties. It has representatives in many large cities, the New York representative being John Nixon, at 66 West Broadway.

One of the latest introductions of the Fostoria company is a most attractive line of Colonial shape, designed on extremely fine and well-balanced lines, and decorated with clover or shamrock leaves so simply as to be in extremely good taste. This design also shows a tendency toward the straight line influence, strengthening the usual characteristics of the Colonial feeling. The metal from which this glass is made is pure and brilliant, giving the green clover pattern almost the effect of floating off the highly polished surface. The many



THE STRAIGHT LINE INFLUENCE
OF THE EMPIRE PERIOD



COLONIAL IN CHARACTER
AND SPLENDID IN ITS
SIMPLICITY ♣ ♣ TARENTUM



SYMMETRICAL SHAPES AND PATTERNS
EMBODYING EXCELLENT SELLING
FEATURES ♣ TARENTUM GLASS COMPANY

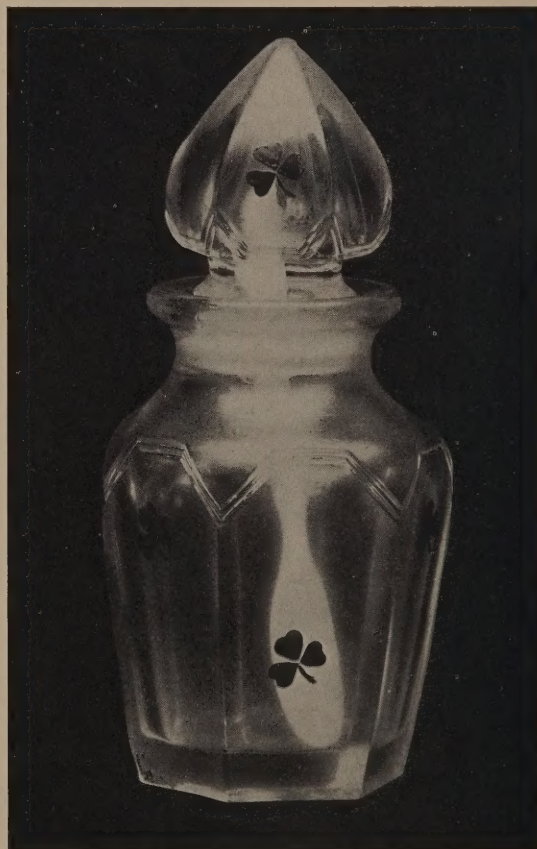
different pieces composing this line are symmetrically designed and in perfect proportion, one to another. As an odd piece, the syrup jug will be pronounced "a perfect dear" by the ladies, while, perhaps, the men will take more naturally to the mustard pot, with its ivory or

bone spoon, the handle of which includes itself within the hollow stopper when closed. This line is a novelty which has decided merits that make for large sales.

Buyers who are familiar with the names



THE SYRUP JUG WILL BE PRONOUNCED
"A PERFECT DEAR" BY THE LADIES



AND THE MUSTARD POT WILL DELIGHT THE MEN



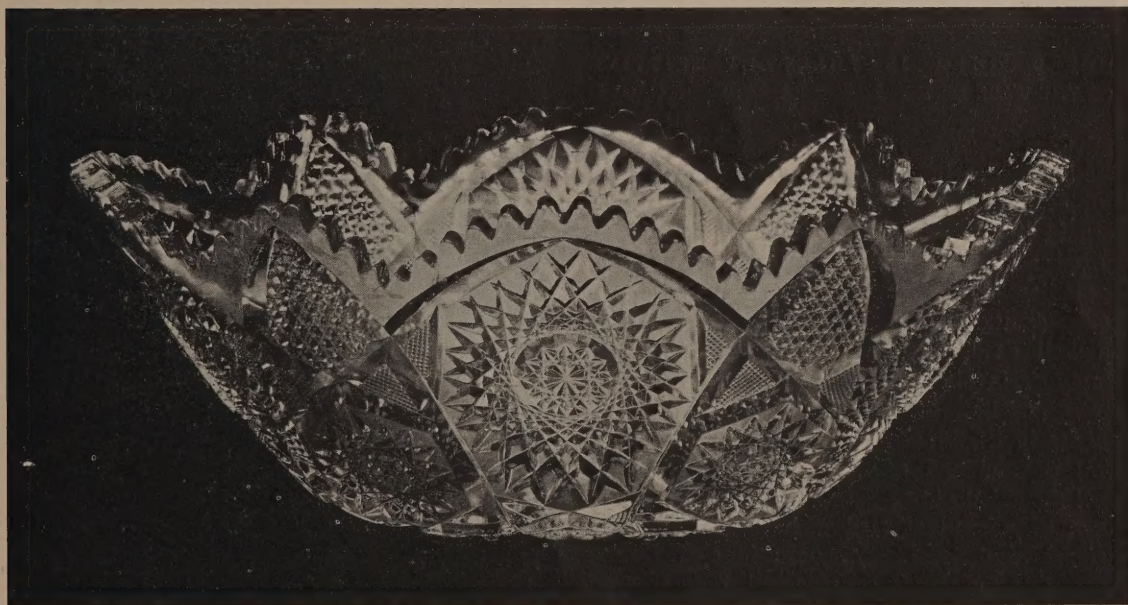
THE GLASS IS SO BRILLIANT THAT THE GREEN CLOVER PATTERN SEEMS TO FLOAT OFF THE HIGHLY POLISHED SURFACE FOSTORIA'S NEW COLONIAL DESIGN

Marjorie and Dorothy are satisfied from experience that the ware they represent is as attractive as are the names. They have been proven to be big sellers. They are the product of the Cambridge Glass Co., of Cambridge, Ohio.

The two pieces illustrated represent another strong selling line, introduced by the same company. They are as near perfect in every detail as is possible in the art and manufacture of pressed glassware. The registered trademark "Near Cut" is fully descriptive of the ware itself. It is, in effect, so near to cut

glass that it was given the highest award at the St. Louis Exposition. The designs are original, and duplicate in effectiveness some of the best cut glass designs. These and other manufactures are comprehensively shown in a catalogue which the Cambridge Glass Company are distributing which includes the "Feather Cut" as well as the "Near Cut."

Wheeling, W. Va., may well be proud of turning out some of the best selling lines of glassware made in this country. New shapes and designs now being introduced by the Cen-



PRESSED GLASS FROM THE CAMBRIDGE GLASS CO. APPROXIMATES IN EFFECTIVENESS GENUINE CUT GLASS



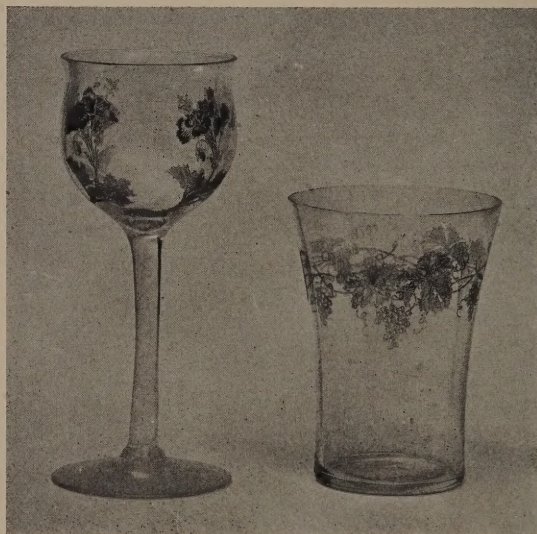
"NEAR CUT" IS FULLY DESCRIPTIVE
OF THE WARE ITSELF

tral Glass Company include many real art productions, especially in deep plate etched plain and optic line stemware. The grapevine pattern in "The Old Central Quality" can not be surpassed as a selling factor, and catches on immediately wherever displayed. It is made in every desirable shape and size, and the short as well as the tall shapes are, taken either singly or in close relationship, in perfect symmetry and harmony. The etched pattern is exquisite in its fineness, yet strong enough to be well defined and effective on a brilliant and well annealed glass. Few glassware catalogues have ever been printed with illustrations sufficiently well done to carry any idea of the real beauty of the goods represented, but the Central Company's new booklet is an exception which will be greatly appreciated by every

dealer or buyer who sends for a copy. This brochure of eighteen pages shows a large proportion of the lines manufactured, and is the next best thing to seeing the ware itself. It is a pleasure to view the full exhibition, however, which is made at A. P. Doctor's, 66 West Broadway.

A. H. Heisey & Co., Inc., of Newark, Ohio, who, perhaps, has done more than any other manufacturer to originate and introduce Colonial pressed glassware of superior quality, is in the vanguard this season, as usual, with several new styles and shapes. These are well calculated to interest the buyer who wants quality to offer to a good class of customers. That particular "life" which makes the "Diamond H" glassware so highly transparent, also serves to endow it with a toughness which prolongs the life of each piece even when subjected to the roughest treatment. On this account it is equally salable for either private home or restaurant use. We illustrate several of the latest Colonial designs, which are all to be obtained in scores of different articles both for utility and decoration.

The three bowls, for instance, represent three entirely different treatments which illustrate the varying possibilities of the Colonial in line and form. Where the bowl on the right and the one on the left of illustration both show practically the same treatment as far as the keynote of design is concerned, the shapes are radically different, one converging at the top toward the center, while the rim of the other flares outward, which, in turn, naturally seems to de-



THE GRAPEVINE PATTERN IN "THE OLD CENTRAL QUALITY" IS EXQUISITE IN ITS FINENESS, YET STRONG ENOUGH TO BE WELL DEFINED AND EFFECTIVE

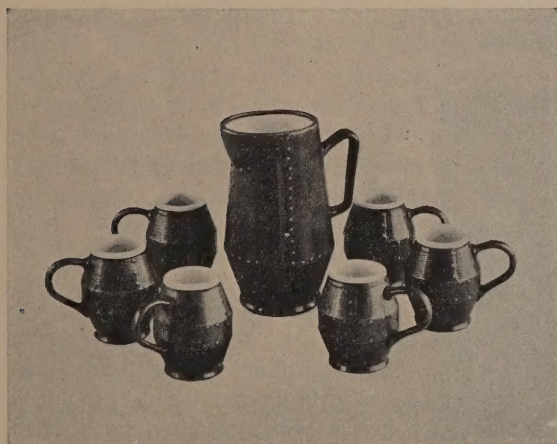


THAT PECULIAR "LIFE" WHICH MAKES THE "DIAMOND H" GLASSWARE SO HIGHLY TRANSPARENT ALSO SERVES TO ENDOW IT WITH A TOUGHNESS WHICH PROLONGS ITS LIFE. * * * * *

mand a broader treatment near the base. The celery dish is constructed on an entirely different motif, still Colonial, and its easy grace is due to the absolutely simple, refined treatment. This line especially is to be highly commended. All of the multitudinous articles comprising these lines are kept in perfect symmetry and proportion, and there are probably no more comprehensive lines of pressed glass-

ware on the market. It takes one of the largest sample rooms in the country to exhibit all of the Heisey productions.

We referred in our last issue to the newly equipped showroom in the Crockery Exchange Building, at 25 West Broadway. Mr. A. A. Bean, the New York agent, is now able to show to the best advantage a full line of the Heisey productions.



METAL AND PORCELAIN

There is always a good demand for "clean" articles of antique effects. The quaint old English and Dutch designs embodied in the "Wassail" bowl, and the tankard and flagon

set are of this sort. These interesting pieces are made in several different metal finishes, copper, burnished copper or silver, and are porcelain lined. The set illustrated is from the Clewell Studios.

Glass varies greatly in strength. The strongest glass, as a rule, breaks into the greatest number of fragments. Comparing the strength of thin glass with thick, the former is relatively the stronger. This is a thing very often lost sight of. Then, again, as to the difference between rough glass and polished glass, we find polished glass the stronger. This is perhaps to be attributed to the fact that all these very fine surface hair cracks are polished out. These only go into the glass to a certain depth, and when they are all or nearly all polished and ground off there is less chance for some of them to form the basis of a crack, and thereby the glass is increased in strength.

HAND VS. MACHINE POTTERY

THE INFLUENCE OF MODERN FACTORY DEVELOPMENT UPON CERAMIC HANDICRAFT

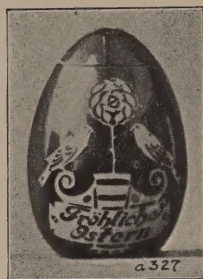


FIG. 3

IN discussing the vexed question of the influence of modern factory development upon ceramic handicraft, Dr. E. Büttner, in the columns of the *Tonindustrie-Zeitung*, remarks that if hitherto technical progress has been favorable to the system of large factories while prejudicial to

the smaller forms of industry, the latter can in turn profit by the situation, if they make themselves of service in the proper way.

Trade journals, which intelligent German handworkers are beginning to read, contain much information of pecuniary value to them. The higher education which young handworkers now enjoy, in many cases, has done much to better their position; it being specially in that direction that efforts tending to their improvement have been most apparent. Apprehensions that a higher tone of artistic training would bring about competition and thus reduce the profits of master handworkers have been demonstrated as groundless; this being proved by the fact that two of the pioneers in these efforts to uplift the character of German ceramic handworkers are both residents of Bunzlau—Hugo Reinhold and Robert Brudack—and are both said to be doing well.

While these two concerns are both old (the latter dating from 1739), they have lately been reorganized in an up-to-date manner. Their principal revenue is, of course, derived from ordinary brown ware, yet even in this, more graceful shapes than formerly are being shown. The former was the first master potter to install power as a motive force, while cylindrical mills for clays and glazes have been some five or six years in operation at his plant. The ordinary "Bunzlau Clay" is in part used for fine stone-



FIG. 1

ware; the brown clay glaze meeting with strong competition from other glazes, such as green chrome glazes, light grey dull glazes, crystalline and flowing glazes and even China red. Under and overglaze painting is executed by a specially engaged porcelain painter; gold decoration upon brown glaze being particularly effective.

Through his relations with artists and ceramic experts, Herr Reinhold has gathered a full assortment of new and pleasing designs. His collection of ware, a few specimens of which are illustrated in figures 1 and 2, includes brown coffee and tea services in various shapes; toys, cake boxes, flower pots, ash trays, drinking cups, vases, flower tubs, flower boxes, plates for mural decorations, etc.

Burdack's products are mainly



FIG. 2

of another style, as he has adopted more tasteful and more rounded shapes than those of Reinhold. This chief merit consists, however, in his inlaid glazes. The fundamental glaze is

stand severe artistic criticism, good taste and careful execution are plainly discernible. It is only quite recently that Burdack passed from the stage of experiment to that of actual pro-



❦ ❦ ❦ ❦ ❦ ❦ ❦ ❦ ❦ ❦
FIG. 4

of the traditional Bunzlau brown, the designs being inlaid as white, blue, or brown glazes. The sharpness of outline is noteworthy. While it is not contended that every specimen would

duction. The first start of the latter has been so encouraging to him, that further development is anticipated. Specimens of his work are illustrated in figures 3 and 4.

TOO MANY NEW SAMPLES?

Looking at this question from the respective points of view of both manufacturers and dealers, Dr. Ernest Jaffé, in *Die Porzellan-und Glas-handlung*, expresses the opinion that the production of fewer novelties would be best for both sections of the trade. While the expenses incidental to getting up new (or modified) designs are often in Germany written off as outlays for publicity, the question is asked whether the production of fewer but specially good novelties, would not be preferable; the money thus saved being expended for real advertising purposes. Customers often place orders for an entire range of designs, adjusting the quantities of each by their respective merits. In this way it happens that a number of designs have to be made up in relatively small quantity and carried in stock for the execution of repeat orders.

This fact is likewise a disadvantage to the retailer, who, by having to lay in so many novelties, depreciates the value of his older stock and increases the assortments he has to carry. Summing up the matter, Dr. Jaffé remarks:

"In this case, it is easier to state the problem than to solve it. A great improvement would, however, result if both sides were to endeavor to display more moderation than hitherto. Manufacturers should abstain from making a parade of their novelties by endless variations

of new styles. Buyers should, on the other hand, be less hungry for novelties, and should be more cautious in taking up new designs.

* * * It would, further, be advisable for manufacturers to produce their general collections only once a year, instead of more frequently; bringing them out according to circumstances in spring or autumn. If they strike, meanwhile, on a good idea, there is no harm in letting it wait, to be included in the next collection. * * * Another point is that it would pay many factories better to get their new designs made outside, than to engage modelers and painters as designers at fixed salaries. The more diligent they are, the more new designs they feel called upon to produce. * * * If our dealers and manufacturers make a determined front against the senseless excess in producing new designs, this difficult problem will be brought nearer a solution."

HOHR CERAMIC SCHOOL REDUCES FEES FOR FOREIGN STUDENTS

The Royal Ceramic School at Höhr has reduced its fees for non-German students from 150 marks (\$37.50) to 100 marks (\$25.00). A further change has been the admission of female pupils.



BROWN GLAZED, FIREPROOF COOKING UTENSILS WITH SPOTLESS WHITE PORCELAIN INTERIORS

CASSEROLE COOKING WINNING ADHERENTS IN AMERICA

DISCRIMINATING American housewives and good cooks are fast learning the importance of serving all good things to eat in the original vessel in which they have been cooked. This lesson is being learned by thousands from the custom of high-priced European chefs who of late years have been imported for our leading hotels and cafés. Casserole cooking is no different from any other cooking, with the advantage that the labor of serving is lessened. The food being served in the same casserole in which it has been cooked, retains all the juices and flavors which have been blended in the process of heating the ingredients. This makes an interesting and tempting manner of serving as well as being thoroughly sanitary. The viands thus served become a delight to the epicure, and the ware from which the casseroles are made is of such quality as will preserve the necessary heat to keep the contents in piping hot condition.

These brown glazed, fireproof cooking utensils with spotless white porcelain interiors are now manufactured in America under the brand "Guernsey," by the Cambridge Art Pottery Co., of Cambridge, Ohio. According to their booklets all manner of shapes and sizes are manufactured for every conceivable purpose. A large line of this ware is being inspected daily at E. Bergman & Son's, at 25 West Broadway. This ware is as nearly indestructible as any cooking ware can be made, and it is meeting with large sales. The Cambridge Art Pottery Company are inaugurating a strong advertising campaign, appealing to the consumer through the household magazines, which should tend to

stimulate sales and help dealers in selling this ware.

AMERICAN CERAMIC SOCIETY

The eleventh annual convention of the American Ceramic Society was held February 1, 2 and 3, at Rochester, N. Y.

This meeting has grown to be looked upon by the members as a sort of annual schooling, and the lectures and papers upon various technical subjects relating to the manufacture of pottery and kindred topics proved to be instructive and entertaining.

The following officers were elected: President, Professor R. C. Purdy, of Ohio State University; vice-president, A. S. Watts, of Lock Insulator Company, Victor, N. Y.; secretary, Edward Orton, Jr., head of ceramic department of Ohio State University; treasurer, Ellis Lovejoy, of Richardson, Lovejoy Engineering Co., Columbus, Ohio.

FRENCH CERAMIC STATISTICS

French statistics of the first nine months of 1907 and 1908 include the following comparative results:

IMPORTS		
	1907 First nine months (tons)	1908 First nine months (tons)
Kaolin.....	38,950	46,574
Crude alunite	4,500	3,200
Pebbles for fayence or porcelain.....	13,060	11,801
Sand for manufacture of glass or fayence.....	17,817	7,236
EXPORTS		
White porcelain		
United States.....	393	1,835
Other countries.....	3,975	3,494
Decorated porcelain.....	3,009	2,924
Glass and crystal tableware		
Plain and molded.....	12,226	12,060
Cut, engraved or decorated.....	1,316	1,202



BORGFELDT'S NEW HOME

A MAMMOTH STRUCTURE BEING ERECTED TO HOUSE WHAT WILL PROBABLY BE THE GREATEST EXPOSITION OF SAMPLES IN THE WORLD

A BUSINESS move, international in importance, will take place in New York City when the great importing house of Geo. Borgfeldt & Co., now located at 48 and 50 West Fourth Street, change to the new structure being especially erected for them at Irving Place and 16th Street. The new Borgfeldt Building will be one of the finest examples of modern business construction.

The structure will be eleven stories high above the basement and sub-basement, and will be devoted exclusively to the business of Geo. Borgfeldt & Co. It will front 225 feet on 16th

Street and 146 feet on Irving Place, the west end of the block facing toward Union Square. The façade will consist of granite for the base, limestone for the lower stories, and light pressed brick and terra cotta for the upper stories. Modern steel skeleton construction equipped with all the latest devices will be employed. The hundreds of windows will be of plate glass and prismatic lights.

In the basement a modern high-pressure plant with boiler, engines, dynamos, motors, etc., will be installed to generate the power for the eight high-speed elevators and four sidewalk eleva-

tors, the thousands of lights, heating and ventilating system, box chutes, pneumatic tubes, sprinkling system and other machinery.

The main floor will be devoted to the executive offices and the clerical force of between four and five hundred clerks. The vestibule, lobby, and grand stairway, from the main to the second floor will be finished in marble. The floors from the second up will be used exclusively for the display of the millions of samples in the various lines handled by this house. The penthouse will contain an up-to-date gallery for the photographing of samples, etc. Shipping facilities will be on both Irving Place and 16th Street.

With over 300,000 square feet of floor space and all the latest appliances for carrying on the business, this building will be one of the largest and best equipped commercial buildings in New York, and probably the largest in the world devoted solely to the display of samples.

The growth of Geo. Borgfeldt & Co. is one of the most remarkable examples of modern American business methods. Established by Geo. Borgfeldt in a single loft on Leonard Street twenty-eight years ago, the firm has developed into a great corporation with a name that extends around the world. Foreign branches are located in Berlin, Paris, Vienna, Sonneberg, Fuerth, Bremen, Birmingham, Limoges, Florence, and Kobe, Japan, while in the United States and Canada there are branches in Chicago, St. Louis, San Francisco, Toronto and Montreal.

Their lines include, china, glassware, art ware, cut glass, dolls, American and imported toys, notions and fancy goods, house furnishing goods, enameled ware, cutlery, stationers' sundries, musical and optical goods, smokers' articles, druggists' sundries, soaps, perfumes, Japanese goods, etc.

IMPORTS AT PORT OF NEW YORK

1908	China	Earthenware	Glassware
5 wks. ending Aug. 1...	\$369,919	\$68,083	\$122,948
4 " " 29...	420,567	65,835	42,673
4 " Sept. 26...	327,308	63,609	79,948
4 " Oct. 24...	454,918	71,851	73,875
6 " Nov. 28...	315,525	66,624	100,119
4 " Dec. 26...	176,468	41,766	76,407
Week ending Jan. 2...	\$ 40,404	8,319	26,632
" " " 9...	75,656	9,297	19,179
" " " 16...	47,942	10,377	44,917
" " " 23...	32,172	11,332	12,557
" " " 30...	57,391	9,591	57,246
" " Feb. 6...	31,445	6,280	18,893
6 wks. ending Feb. 6...	\$285,016	55,196	179,424

NEW BOOKS

HOW TO COLLECT CONTINENTAL CHINA. By C. H. Wylde. New York: The Macmillan Company. \$2.00.

LEAD GLAZED POTTERY. Part I.: Common Clays. By Edwin Atlee Barber. New York: Doubleday, Page & Company. 90 cents.

C. H. Wylde's "How to Collect Continental China" is a popular monograph, printed on only moderately good paper, though with excellent illustrations on glazed inserts. For the benefit of collectors, it abounds in technical information; whole pages are given up to lists of the principal marks used at Sèvres and other manufacturing centres. Yet, because the description of each type is led up to with a little exposition of the personality and motives of the potters, the book leaves an impression of being readable and entertaining. In succinct narratives, Mr. Wylde describes the adventures and experiments of the founders of the principal European porcelain works—of such men as Böttger and Tschirnhaus, in Germany, and Charles François Hannong, the first maker of hard-paste porcelain in France. The illustrations are mostly groups of museum pieces admirably selected.

Dr. Barber's "Lead Glazed Pottery" contains interesting information regarding the development of sgraffito and slip-decorated wares of European countries. German immigrants late in the seventeenth century started numerous small pot works in Pennsylvania; and Dr. Barber has brought together for the first time entertaining data concerning these early attempts. A few of the tulip-decorated dishes, as a matter of fact, are not altogether contemptible as works of art, but many of the illustrations reveal among the colonial potters the crudest draughtsmanship. The worst of these belong to the post-revolutionary period. A sgraffito pie plate, by Johannes Neesz of Tyler's Port, Pa., depicting an impossible George Washington on a horse a little larger than an eohippus, is a particularly horrible example.

Glassworkers in Factory No. 9 of the Illinois Company are afraid of the Friday hoodoo. That is the reason they asked that the fires in their plant be started Thursday instead of Friday. Last year the fires were started Friday and the bottom fell out of the big pot. Their request was complied with.

A COUNTERFEITER WHO ONCE FIGURED IN THE POTTERY INDUSTRY

THE *New York Herald* of Sunday, December 13, contained one of a series of true detective stories by A. L. Drummond, the famous detective and secret service chief. In the article mentioned he refers to the capture of Charles F. Ulrich, who was noted as a most expert engraver in the 70's decade of the nineteenth century. He was the engraver who made the plates for a series of bogus Treasury notes which the notorious Brockway scattered throughout the country, and who, after his apprehension and confinement in the old jail at Trenton, N. J., got the idea in his head that the business of decorating Trenton pottery products would be far less dangerous than copying the designs on Uncle Sam's bank bills. To make this possible, in view of his certain conviction if he stood trial, Ulrich turned State's evidence against his confederates, and was released on suspended sentence.

His career in the decorating business was brief and not brilliant. He first associated himself with Walter Lenox, now the head of Lenox, Limited, and forthwith began to work up a series of lithographic designs, intended to produce litho-transfers in enamels. The result of his work on the stones, so far as the execution went, was most excellent, but when it came to transferring the transfers to the surface of the earthenware, they were wrong side up; in other words, Ulrich had put his designs on stone in exactly the same manner that he would have employed had he intended the print to remain on paper as an ordinary lithograph. It was the beginning and the end of his career as a china decorator.

Not long after his separation from Mr. Lenox he disappeared from his old haunts, and, so far as is known at present, was not heard of again until a lot of poor immigrants arriving in this country had been loaded with counterfeit bills, and the presumption has been that Ulrich's handy brain was at work again. This is the pottery part of the counterfeiter's history that Drummond failed to get into his very readable story.

RUSSIAN GLASS IMPORTS

According to an Austrian consular report, Russian imports of glassware principally consist of fine cut and decorated qualities from France and Bohemia.

Imports likewise include *articles de luxe* and lamp ornaments.

ENGLISH NOVELTIES IN TOILET AND ORNAMENTAL WARE

AMONG the special features of toilet sets, as shown for the English Christmas trade, was the adoption of *ombré* or shaded effects for jugs and basins; the smaller lower part displaying lighter tints and the upper part darker tones. This darker portion had an ornamentation of light-colored flowers, ivy-leaves, small stars, etc., with wide open spaces; the lower and lighter part containing black or very dark medallions, principally with mythological figures as centers. A remarkably plastic effect was thus produced.

On vases and high-class fancy articles, original handles and pedestals were seen; this characteristic not applying, however, to both parts of any one article. Jugs for lemonade or juices had the upper part shaped like a lily with a natural spout. The handle was inserted in the back of the flower, with the lowest part of its curve reaching the bottom of the jug, thus giving it a kind of support.

Still more attractive were rounded vases, with three supports; the wide rounded surface of the body giving much scope for tasteful designs.

In all the tableware shown (as a correspondent of *Bruhn's Fachblatt* remarks) flat shapes were to be seen in both plates and dishes, with heavily ornamented borders and plain centers. In all better class dishes, quadrangular to octagonal shapes were prominent, with dome-shaped covers, vaulted at the corners; the plates being slightly indented in similar arrangement.

Makers of the finest porcelain have remarked with interest the revival of a taste for time-pieces in Rococo and *Renaissance* styles, as a change from the monotony of metal and similar effects; these articles being, moreover, only brought out at high prices. It is considered likely that opticians will adopt this new style, and will make barometers upon elegant biscuit and china socles. The shapes and designs reflect the most brilliant period of Versailles taste, but the coloring, instead of being pale and delicate, is stronger and darker. All the small porcelain articles used at that time are being reproduced, including mirror-frames, writing-sets, bonbonnières, powder boxes, etc. The permanence of this fashion is earnestly desired by manufacturers, dealers and buyers who represent the finer lines of the porcelain industry of Europe.

AMONG THE POTTERIES

ACCORDING to reports there would seem to be a general and increasing feeling of optimism among the manufacturing potters of the country, especially in the Western district, and throughout the Ohio valley in particular. Business during the past month was far better than at the same period last year. In fact, many plants booked double the amount of orders during January just past than during January, 1908.

The resumption of manufacturing is noticeable all along the line, and while many plants only commenced to work their clay departments after January 1st, the glaze ware in many instances has already or will soon be worked up to the decorating departments. The manufacturers are almost a unit in the thought that the turn in business has come, and that 1909 will be up to the records of 1906 and 1907.

The number of buyers in the market this January is much greater than the list of January a year ago, which is ample assurance that normal business is speedily returning in the domestic pottery trade.

In the Western pottery territory an effort was made during the past six months to make a general improvement in domestic ware, and the changes that have resulted have met with the universal approval of the trade.

The development of extensive southern china

clay and kaolin deposits will do much to enrich the value of the American pottery production. In fact, one firm has, during the past six months, placed an all-American china body dinner service on the market that has been pronounced by experts superior to many of the imported china lines. This class of goods is being sold at greatly advanced prices over the general semi-porcelain ware, and the time will not be long when other manufacturers will be producing a similar all-American china body.

American pottery manufacturers are happily learning to specialize their trade. Some are catering only to the larger jobbers, while others cater to the premium house trade. Still others have made successful efforts to corral the high class department store and china shop business, and others have sought with considerable success the business of the small country dealer.

Manufacturers at many points have been compelled through increase of business to enlarge their plants by increasing the capacity of their decorating departments and adding additional kilns. Straws of this sort are considered proof that the domestic pottery business is fast resuming its normal stage. The fact that these extensions in the matter of facilities are going forward without waiting for a settlement of the

(Continued on page 92.)

The Next Best Thing

to absolute control of trade is to
show the latest shapes and decors on

POUYAT PORCELAIN

Well shown is more than half sold
Let us show them to you

PAROUTAUD & WATSON

PLACE OF BUSINESS:

37 and 39 Murray Street, New York



CORONET



THE MARK OF QUALITY

Our display of CORONET China this season surpasses any heretofore made.

It comprises the largest and most exclusive assortment of high grade French China ever exhibited.

Our trade mark CORONET has for many years been recognized by the trade as indicating THE BEST in China.

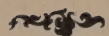
The leading factories and studios of France produce our CORONET FANCY CHINA, as well as the DINNERWARE lines which we show in great variety of shapes and designs.

The popular GOLD ENCRUSTED patterns we make a specialty of, and carry in stock for prompt deliveries.

When visiting the city this season it will pay China buyers to inspect our lines.

China buyers are particularly requested to write us for our 1909 pocket celluloid calendar.

GEO. BORGFELDT & CO.
48 - 50 W 4TH ST
New York



Everybody claims to have the "best" china made by the "greatest" or "largest" factories.

But There Is Only One

MARTIN CHINA

LIMOGES, FRANCE

KORNILOW CHINA

ST. PETERSBURG, RUSSIA

**ROYAL
GUSTAFSBERG
CHINA**

STOCKHOLM, SWEDEN

and the new samples are ready and can be found at

J. H. VENON

Sole agent for North America

43-51 WEST 4th STREET, Cor. Washington Square
NEW YORK

A. Gredelue

43-51 West Fourth Street
Corner Washington Square, New York

BACCARAT GLASSWARE

Table Glassware of Every Kind.
Great Assortment in Fancy
Goods.

Toilet Ware, plain, cut and gilt.
Goods for Mounting and Silver
Deposit.

Crystal and Bronze Electric
Chandeliers.

Special line of Light Rock Crystal.
Blanks for cutting.

tariff question would also seem to indicate an assurance on the part of the manufacturers that tariff rates will be adjusted to the satisfaction of the home producer.

The S. A. Weller Pottery, at Zanesville, have resumed operations after a shut-down of several months.

The Potters Co-Operative Company's plant is running full in every department, with a large volume of orders on the files.

The resumption in full of the big plant of the Knowles, Taylor & Knowles Pottery Company is another sign of returning prosperity.

The East Palestine Pottery is in full operation, and at the recent annual meeting the report of the secretary showed the past year to have been a very profitable one.

The Harry Weller Pottery Company, of Zanesville, is an infant industry, but orders are already being booked looking toward a large volume of business. Dwight Suter is covering the Western territory and H. M. Schubach the Eastern.

Charles W. Franzheim, for many years president of the Wheeling Potteries Company, with his son, will seek the business of the glass and pottery trade in so far as the supplying of certain raw materials are concerned. Offices will be maintained in Wheeling, W. Va.

There are fifty-six potteries in operation in and about Trenton making high-grade chinaware of all sorts and kinds, from beautiful vases that as works of art charm the eye, to ordinary chinaware from which the humblest citizen may eat his daily rations. There are twelve firms handling potters' materials.

The Eagle Pottery Company, of Benton, Ark., has purchased \$3,000 worth of additional machinery for their plant, which has recently been reorganized with a capital of \$10,000. The output of the old plant was of the roughest grade of pottery. The new plant will turn out a higher grade of goods, for which the clay of Saline county is well adapted.

AMONG THE GLASS MANUFACTORIES

THE annual glassware exhibit which continued through January at Pittsburg, brought together many notable lines of samples, and many manufacturers made fine showings of new patterns and shapes. Dealers from everywhere came to place their orders for summer and fall stocks, and were delighted to view samples of a higher and more artistic order than usual, some of the work being of the most costly and beautiful character. The number of exhibits was not quite as large as last year, but the general showing was better. It seemed to be the concensus of opinion that the tableware manufacturers had been holding

(Continued on next page.)

their own in the matter of production. The depression of business generally during the past year has not affected this branch of the industry so much as it did other lines. Most of those present were also extremely optimistic of the outlook for the coming year, and are preparing to operate their factories to their full capacity.

The North Wheeling Glass Works are working under full force.

The plant of the Ideal Cut Glass Company, at Canastota, N. Y., which was closed for two weeks, is again in full operation.

The Fostoria Glass Company paid a quarterly dividend of 2 per cent. on February 1. The plant is being run to its full capacity.

The Wheeling Cut Glass Company, lately organized, is showing excellent samples of new cut glassware. The display consists of vases, bowls, cups and tumblers.

The following board of directors was elected at the annual meeting of the stockholders of the Haskins Glass Co., of Martin's Ferry, O.: Dr. T. M. Haskins, August Kratz, Henry Biber-son, George Cooke, E. W. Houser, A. P. Has-kins and H. Bettis. The board elected these officers: President, Dr. T. M. Haskins; secre-tary-treasurer, George Krantz. The factory is running full time.

TRADE NOTES

T. M. James & Son's china store, at 1020 Walnut Street, Chicago, was totally destroyed by fire February 12.

Fire in Herr Brothers & Co.'s department store, Wishek, N. D., caused a total loss of \$60,000, covered by about \$35,000 insurance.

E. O. Davis and M. W. Davis, well known business men of Salem, W. Va., are the prop-rieters of a new department store at that place.

Richardson & Grant, wholesale crockery deal-ers, of Ogden, Utah, will greatly enlarge their business, capital of the firm being increased to \$50,000.

The firm of Overaker & Keisacker, Spring-field, Ill., has been dissolved, Frank T. Keisacker succeeding to the entire business of "The Home of Exclusive China," which has been for many years one of the largest china stores in the State.

The Barnes China Co., of Eau Claire, Wis., has sold out to Richard F. Kaiser, formerly with C. E. Wheelock & Co., Peoria, Ill. He was for-merly for three years with Haviland & Co. Li-moges, France, and for seven years with a fac-tory at Carlsbad, Austria.

Geo. Borgfeldt & Company have had to pro-cure two lofts, the corner of Fourth and Mer-cer Streets, in the building formerly occupied by Hamburger & Co., to accommodate addi-tional lines. This makes three annexes that they have to their main building, at West Fourth Street and Washington Square.

GUERNSEY COOKING UTENSILS

Economical

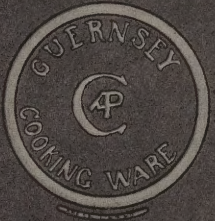
Fire-Proof



Sanitary

Indestructible

We want you to



Write Us now

Bakers - Welsh

Rare bit dishes

Casseroles



Round and

Oval Wares

Tea Pots

MANUFACTURED BY

The Cambridge Art Pottery Co.

CAMBRIDGE, OHIO

The Old
Central
Quality

REAL
Quality that
YOU can
sell at
Right Prices

The Old
Central
Quality

Deep Etched Art Glassware

The best selling lines manufactured in America:—
Lead Blown Stemware and Tumblers, Blown Table
Ware, Plain, Cut, Needle Etched, Gold Banded, or
White Enameled Decorated.



PLAIN AND OPTIC DEEP PLATE ETCHED GLASSWARE

Send for Illustrated Catalogue and Special Information

We make a Special Study of the Art and Execution of Monogram
and Crest Etching in Original Designs for Hotels and Clubs

CENTRAL GLASS WORKS

WHEELING, WEST VIRGINIA

Calendar Plates

No. 279



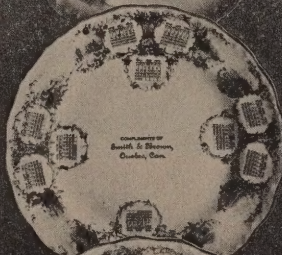
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No. 128



McNicol's Calendar Plates are conceded by discriminating buyers the highest type of the potters art and the best sellers in the trade.

JOBBERS

We direct your attention to the above line that taxed our pottery to capacity, in what was called a slack year, 1908.

Our line for 1909 eclipses previous efforts.

Write for descriptive leaflets and prices.

THE D.E.McNICOL POTTERY COMPANY
EAST LIVERPOOL OHIO, U.S.A.

J. S. McElheny, of Bloomington, Ill., has sold his general store to J. W. Bell.

Fire destroyed Herr Bros. department store, at Wishek, N. D., on February 3. Loss \$60,000.

Ehrlich, Rockwell & Forester, of New York, are about to open a department store in Trenton, N. J.

W. W. Pearson has leased a building at Alma, Mich., and about March 1 will open a department store there.

J. L. Culley has bought the general store of C. H. Allen, Makanda, Ill., including stock valued at \$10,000.

C. H. Beardsley's department store, in Berwick, N. S., was burned to the ground with a loss of \$20,000. Insurance, \$10,000.

G. L. McIntosh and J. O. Gates will shortly take over the hardware and crockery store of White, Cooley & Cutts, at Sacramento, Cal.

It is said that Oklahoma City is to have a new department store. The new building is now being erected at the corner of Harvey and Main Streets.

The Cohn-Gratz Mercantile Co., with headquarters at 612 Broadway, Kansas City, has been organized to represent jobbers, manufacturers and importers.

Woolworth's five and ten-cent store at St. Paul suffered \$100,000 loss by fire during the past month and the White House Department Store's loss was \$15,000.

J. M. Harrall, of Yoakum, who conducts several stores in Texas, is planning to erect a large new department store at Port Arthur, Texas, in which it is said John W. Gates is interested.

Schedules in bankruptcy of Carl Schwarz, who did business as Schwarz Bros. & Co., importers, etc., No. 29 Union Square, show liabilities of \$59,056, and nominal assets \$14,850.

The Progress Mercantile Company has been organized at Mount Pleasant, near Salt Lake, Utah, with \$20,000 capital, and will shortly open a general merchandise business in the Equitable block. James Larson is president, F. C. Jensen, vice-president, H. C. Jacobs, Jr., secretary and treasurer.

McCormack Brothers, clothiers and men's furnishers, doing business at Pacific Avenue and Fifteenth Street, Tacoma, Wash., have leased the 60-foot block adjoining the present store, and after extensive alterations, the two stores will be thrown into one building and the whole converted into a department store.

At an expenditure of about \$1,000,000 the Boston Store, of Milwaukee, Wis., has acquired desirable property and will greatly augment their facilities by constructing a new building of steel and concrete, fronting on Sycamore Street as well as on Fourth Street, while two stories will also be added to the Grand Avenue building.

The Lynch & Record Co. will occupy the major portion of a handsome new building as a department store at Cambridge, Ill.

At Sandwich, Ill., the Warner Mercantile Company, which was recently incorporated for \$85,000, will take over the business of Warner's Cash Store. The stock of the company is held exclusively by J. L. Warner and the clerks in his employ. The nucleus of this mammoth general store was started way back in 1859 by James Warner, now leading a quiet retired life in Sandwich.

A. A. Vantine & Co., importers and jobbers, founded almost half a century ago, receive each year upwards of 50,000 cases from the Orient. They have now found it necessary to make arrangements with the Bush Terminal Stores, in Brooklyn, to occupy a floor having 32,585 square feet of space, for five years from May 1st. At this warehouse all their Oriental steamships will berth, and importations will be taken from the ship and delivered direct to their floor from elevators. All shipments will be loaded in railroad cars for destinations to points east, west, north and south. By this plan there will be accomplished a saving in many directions, notably in the hauling of their cases around New York City. The company will continue its wholesale business, occupying the entire building at 12 East Eighteenth Street.

PERSONAL

"Eddie" Stout is traveling for E. M. Uniack.

Harry Todd is the new buyer for L. S. Donaldson, Minneapolis.

Andre Guerin, of Wm. Guerin & Co., is in this country for a stay of several months.

Caryl A. Marks is the new china and house-furnishing buyer for Seavers Bros., Brooklyn.

C. J. Woll is in charge of Geo. Borgfeldt & Co.'s new store at 770-776 Mission Street, San Francisco.

S. Hamburger, formerly of Hamburger & Co., has sailed for Europe to become resident buyer abroad for a number of firms.

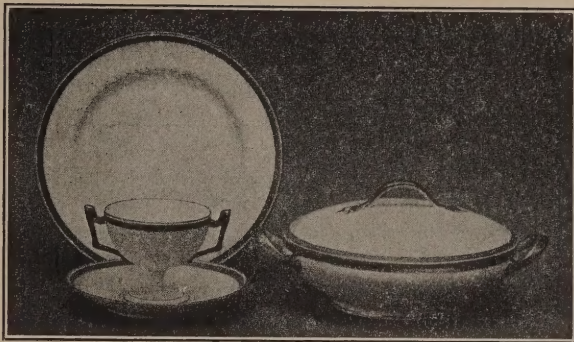
J. L. Hudson Co., Detroit, have secured the services of E. H. Wade to buy china, glass, housefurnishings, toys, sporting goods, etc.

Eugene G. Hay, of the United States Board of General Appraisers, is laid up with a fractured hip, caused by a fall on a slippery pavement.

The Harris store on Eighth Avenue has a new manager for the china, glass and house-furnishing department in the person of John McLaughlin.

Edward Beltz, formerly buyer for the Hillman store in Chicago, has succeeded Harry Todd as buyer of china and glassware for Rothschild & Co.

TO *START* RIGHT
IS TO *BE* RIGHT
for 1909



THIS illustration will remind you of one of our eight open stock patterns. Illustrations of them will be furnished on application.

Write for them NOW—To-day

T. & V. China

carries with it

A Guarantee

of proper execution

Our Catalog of White China illustrating
1038 items furnished on application

VOGT & DOSE

Importers of French China

SOLE AGENTS OF

Gustav Vagt

Successor to Tressemanes & Vogt
LIMOGES, FRANCE

43 BARCLAY
STREET
New York

A. J. WILKINSON, LTD.
Royal Staffordshire Pottery

BOURNE & LEIGH

J. H. WEATHERBY & SONS

UPPER HANLEY POTTERY CO.

THE ROYAL ALLER VALE AND
WATCOMBE ART POTTERIES

R. SUDLOW & SONS

SHORTER & SON Stoke on Trent, Staffs.

SEE THAT LIST?

It includes most of the more famous Potteries in Staffordshire, whence comes all the best English Pottery. These are the most profitable lines of English Earthenware and the list is the largest controlled by one house. Each factory is famous for its productions.

PROMPT DELIVERIES GUARANTEED.

ROBERT SLIMMON & CO.

96 Church Street, New York.

H. E. Patriarche, formerly connected with the Maddock Pottery Co., of Trenton, is now with Theodore Haviland & Co. Frank Bang, formerly connected with L. Barth & Son and John Wanamaker, will succeed him as New York agent of the Maddock Pottery Co., and will have associated with him Mr. Patriarche's son.

The Colonial Co., of East Liverpool, Ohio, have closed negotiations with Mr. Warne S. Creveling, who will be their sole traveling representative in the Eastern territory. They are bringing out a new line, which Mr. Creveling's long and active trade association ought to be valuable in introducing. He has returned from East Liverpool, Ohio, with a full new line of pottery samples of the Colonial Company.

MARCUS LENTZ

Marcus Lentz died recently at his home in Cincinnati, aged 70 years. He was for many years identified with the pottery industry.

CHARLES G. FOGG

Charles G. Fogg, one of the best known men in the crockery trade of New England, died recently at his home in Providence, R. I., where he was employed as buyer for the Sheppard Co.

JOHN P. FISKE

John P. Fiske, for many years a well-known merchant of Detroit, dealing in crockery and glassware, died at his home, February 11. Mr. Fiske had been ill only a few hours.

CUT GLASS STAIRCASE

Abdul Hamid, the Sultan of Turkey, still clings to his old ideas of gorgeous Oriental luxury, and he has ordered a complete staircase of cut glass for his palace. It will be the most dazzling staircase ever seen outside a fairy story. The "treads" of the stairs are to be beveled and cut with Turkish inscriptions. The staircase will be 25 feet wide and colored electric lights will illuminate it on state occasions.

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Send us your order describing what you want us to clip, enclose \$3.00, and we will send you our service for one month, mailing you daily or weekly all clippings found on your topic.

We read and clip about 25,000 publications each month. MANUFACTURERS can learn where there is a market for their goods, and how best to reach it.

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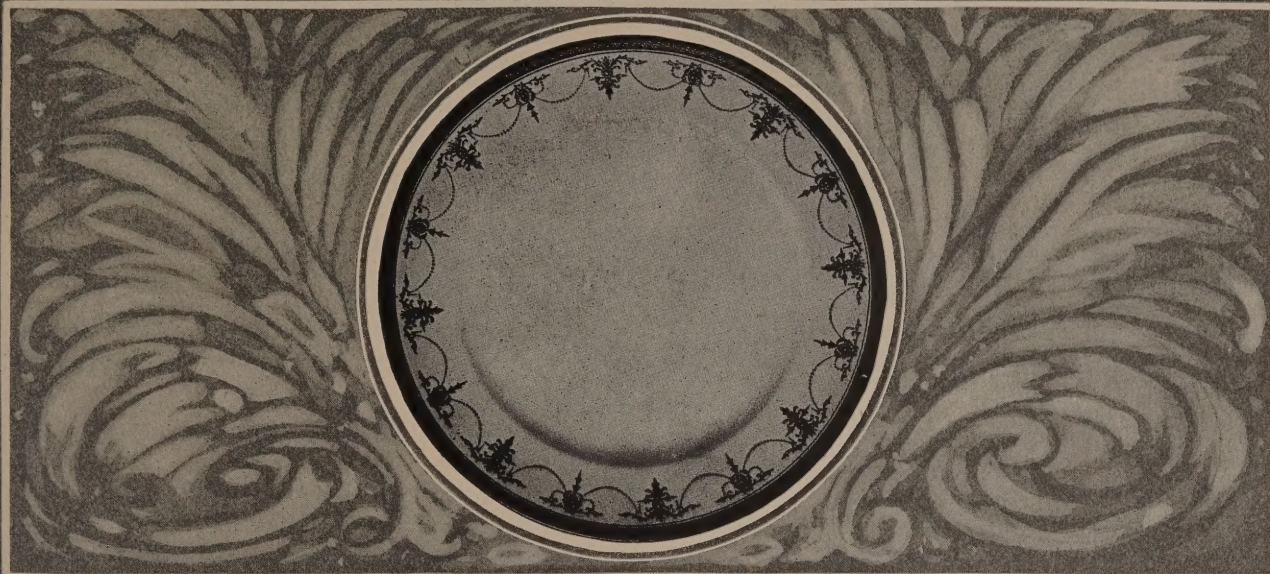
READY

Import Samples

1909

Fancy French Novelties
French China Dinnerware
New Attractive Decorations
for Open Stock Patterns

25 West Broadway
New York



CAULDON^{LD}
England

*This is the Mark
of that*

DISTINCTIVE WARE

Which Provides for every Domestic Requirement

“**T**HE rich and costly nature of the decorations on much of the Cauldon china necessitates a body of the most perfect kind. It is in the highest degree translucent and of the most delicate texture, and carries a rich, luscious, and perfectly transparent glaze, qualities which contribute much to the success of the decorative artist, and enable him to produce on porcelain the natural effects of flowers and fruit and the plumage of birds in all their rich variety of colour.”

*Cauldon
Hotel
Bone China*

THE finest line of Hotel China produced and the only one of the kind on the market.

Decorations under the glaze. Wearing qualities and appearance superior to anything produced for hotel purposes at prices that will interest any first-class hotel or restaurant.

Also a line of VITRIFIED HOTEL WARE unsurpassed in quality and decoration.

THIS IS THE REASON WHY Cauldon is the Best China Imported into America, and the Most Popular Seller to High Class Trade.

EDWARD BOOTE
46 West Broadway - New York

NEW CORPORATIONS

Hembree Mercantile Co., Altus, Ark., \$25,000 capital. H. L. Hembree, president; J. W. Ingram and L. E. Metz.

Laxatan Company, Knoxville, Tenn., \$20,000 capital. J. B. Sand, C. A. Manthey, Roger Smith and others.

Macon County Supply Co., Franklin, N. C., \$110,000 capital. J. H. Jarrett, M. D. Billings and others.

Georgetown Mercantile Co., Georgetown, Miss., \$20,000 capital. F. B. Catching, W. W. Catching, W. D. Berry and others.

Lacoma Mercantile Co, Raymondville, Texas, \$20,000 capital. W. T. Sprague, S. L. Gill and C. M. Kennedy.

J. H. Anders Mercantile Co., Northport, Ala., \$15,000 capital. J. H. Anders, Jr., G. H. Maxwell, L. P. Anders and others.

J. C. Madden Company, Fort Worth, Texas, \$30,000 capital. E. E. Baldridge, A. A. Sears, J. C. Madden, Jr., and others; glassware.

White & Gough, Lumberton, N. C., \$100,000 capital. A. E. White, Frank Gough and John French.

People's Mercantile Co., Opp, Ala., \$12,000 capital. L. J. Deal, T. J. Pierce, A. P. Stanley and C. W. Stanley.

Audubon Grocery & Wine Co., Ltd., New Orleans, La., \$30,000 capital. M. A. Foute, president; Hal M. David, vice-president; George F. Seeman, secretary and treasurer.

Pingree & Kellar Company, Ogden, Utah, capital, \$25,000; general merchandise. Job Pingree, Jr., president; Emil Keller, vice-president, and J. H. Riley, secretary-treasurer.

W. G. Bule Company, Wagram (not a P.O.), N. C., \$25,000 capital. John F. McNair, Laurinburg, N. C.; W. G. Buie, Fontcol, N. C., and Z. V. Pate, Laurel Hill, N. C.

Sterling Deposit Manufacturing Company, Chicago, Ill., \$10,000; manufacture and dealing in silverware, glassware, etc. Ernest G. Kahle, Edgar J. Lutwyche, William D. Johnson.

J. H. Herrfeldt & Co., Brooklyn; to manufacture cut glass; capital, \$7,850. Incorporators: J. Hugo Herrfeldt, Charles G. Stephan, John F. Gass, Joseph L. Bittner, Brooklyn.

Sexton J. J. Moore and C. H. Dixon have organized a joint stock corporation to operate a general store in Mansfield, Ark. Capital, \$25,000.

Interstate Pottery Co., Trenton; general pottery business. Capital, \$100,000. Incorporators: Frank E. Weeden, Charles C. Hill, Albert Hughes, Trenton.

Miller, Rhoads & Schwartz, Norfolk, Va., \$500,000 capital. W. G. Schwartz, president, Norfolk; L. O. Miller, vice-president; W. S. Rhoads, secretary, both of Richmond, Va.

W. D. Bass Company, Roanoke Rapids, N. C., \$25,000 capital. W. D. Bass, Roanoke Rapids; S. D. Hancock, Winston-Salem, N. C., and W. T. Hancock, Scotland Neck, N. C.

Henry Creange, Inc., New York; manufacture and deal in china, pottery, rugs, carpets, jewelry and silverware; capital, \$100,000. Incorporators: Henry Creange, Gaston Weinstein, Lucien Creange, No. 27 Barclay Street, New York.

Theodore Haviland & Co., New York; crockery, china and glassware; capital, \$10,000. Incorporators: Theodore Haviland, Limoges, France; Charles M. Cannon, No. 323 West End Avenue; Wilfred N. O'Neil, No. 159 West 132d street, both of New York.

W. J. Johnson & Co., of Washington, Ark., general merchandise. Capital, \$25,000, of which \$10,000 has been subscribed. Incorporators: W. J. Johnson, J. H. Wallace, E. L. Fontaine, T. C. Wilson, J. S. Monroe, W. M. Thompson and Rosa Wallace.



Colonial Shapes  Made by
The Cambridge Glass Co.

at Cambridge, Ohio

*In Tableware, are Perfection
in Symmetry of Design and of*

PATENTED "Near Cut" TRADE MARK

Quality

AWARDED HIGHEST PREMIUM, ST. LOUIS

Jobbers should write for Catalogue of our Full Line of Designs

Do You Know That The Breakage
Is One Half Less On



Than On The Ordinary Product?

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Boston Office, 144 Congress Street.

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Importer and Manufacturers' Agent for

STAFFORDSHIRE
POTTERY
PRODUCTS

EARTHENWARE & CHINA
DINNER, TEA AND TOILET WARE
ROCK & JET TEA, COFFEE AND
CHOCOLATE POTS & & & &
VASES, JARDINIERES, ART WARE
SPECIALTIES IN LARGE VARIETY

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Ruby and Gold

ORIGINATORS
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Of

ORIENTAL GLASS

*Souvenir Assortment
Lettered any place
or resort*

*Decorated
Ivory
and
Opal*

*Souvenir
Pittsburg, Pa.*

THE ORIENTAL GLASS CO.
80, 81 & 82 SARAH STS. PITTSBURG PA.

Something New AND DIFFERENT!



RIDGWAY'S VISTA WARE

Advance sales indicate that this will be the best selling specialty line of the year. It's ready for your inspection

MEAKIN & RIDGWAY, 43-51 West 4th Street, New York

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Ridgway's
Stoke-on-Trent, England
W. Adams & Co.
Tunstall, England

CHINA

Minton's Limited
Stoke-on-Trent
England

GLASSWARE

Thos. Webb & Corbett
Ltd.
Stourbridge
England

ART POTTERY

Lancastrian Pottery
England

**Monograms
Crests
etc.**



We have unequalled facilities for decorating monograms on china & glass, & stock a very complete line of French china & Bohemian glass for special order work—Engraved gold borders on china & glass.

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BY

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YOUNG MACHINERY